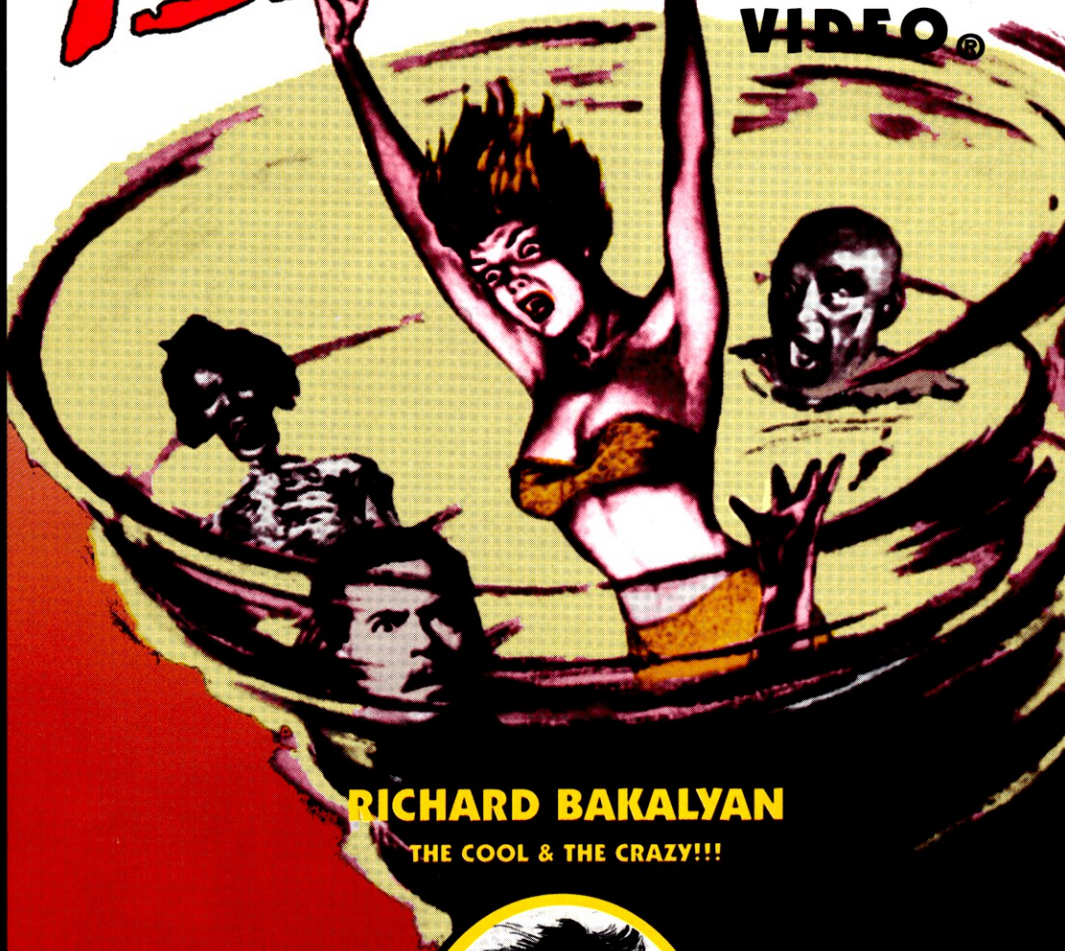


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ANGELA MAO

"LADY
KUNG FU"

PSYCHOTRONIC®
NUMBER 25, 1997

PUBLISHER/EDITOR

Michael J. Weldon

ASSOCIATE PUBLISHER

Mia Weldon

ART DIRECTOR

Akira Fitton

COVER

Fred Brockman

LEGAL COUNSEL

Andrew J. Klyde

PUBLICITY CONSULTANT

Gary Hertz

WRITERS THIS ISSUE

Rudolph Grey, Justin
Humphreys, Steve Voce, Art
Black and Dale Ashmun.

PROOF READING

Frank Uhle

ORIGINAL ART

Gary Dumm, Drew Friedman,
J. D. King, Sally Eckhoff King
(orig. logo), Ken Weiner and
Mia Weldon

PHOTOS

Eric Caiden, Prof. Fred
Hopkins, Vincent J. Mizzi and
Tom Rainone

ADDITIONAL RESEARCH

Louis Paul

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FAX# (914) 252-3905

RICHARD BAKALYAN from near Boston, was on probation at 15 and spent time as a boxer (note the nose), but starting with a role in *THE DELINQUENTS* (Robert Altman's first movie), he became one of the most convincing 50s JD stars. *THE COOL AND THE CRAZY*, *HOT CAR GIRL* and *JUVENILE JUNGLE* are some of the wonderful titles of his movies. He later worked with and for Bobby Darin, Jerry Lewis, and Frank Sinatra and became a character actor in Disney comedies, usually starring Kurt Russell. Justin Humphreys also interviewed L. Q. Jones, and Royal Dano for PV.

MONTE HELLMAN is one of the most interesting cult directors of all time. After working with Roger Corman, he directed 4 movies starring his friend Jack Nicholson, went on to make the controversial *TWO LANE BLACKTOP* and *COCKFIGHTER* and was a producer of *RESERVOIR DOGS*. Despite the critical acclaim, he has had endless distribution and financing problems and has only managed to direct 3 movies in the last 20 years. Steve Voce, also interviewed William Lustig and Robert Ginty for PV.

HARRY THOMAS (who died last Oct.) is known to horror movie fans for his low budget monster make-up in 50s movies like *KILLERS FROM SPACE* and *SHE DEMONS* and for his work with Ed Wood Jr. but during his long incredible career he did so much more. Thomas worked with Jack Pierce at Universal, Jack Dawn at MGM and Ben Nye at Fox, worked for Orson Welles, Sam Fuller, Roger Corman and David Friedman and made up everybody from Garbo and Mae West, to famous strippers, Richard Nixon and John Holmes! Rudolph Grey also interviewed Timothy Farrell for PV. *Nightmare Of Ecstasy*, his definitive Ed Wood book, is now also available in German, Finnish, Italian, Japanese and other languages.

ERNIE ANDERSON was *GHOULARDI* in Cleveland from 63 to 66. Last issue we reported that he had cancer and not long afterwards he died (see *Never To Be Forgotten*). I interviewed him (on the phone) back in 82 and wrote about him in *Fangoria* (#24), was in the studio audience when he was a



guest on David Letterman and got to spend time talking with him at a party in L.A. in 84. By then the former dj was a millionaire, thanks to his smooth voiceover work. I know most of you never had the opportunity to see this very special guy on TV, but more than anybody, he was the inspiration for PSYCHOTRONIC. Meanwhile, the least I can do is include a special section that concentrates on GHOULARDI music and all the movies shown during his first season. And you'll be hearing more about Anderson's young son Paul. He directed BOOGIE NIGHTS (about making 70s porn movies!). Stay Sick!

A Cleveland area GHOULARDI Convention (!) is now being planned. Some GHOULARDI movies will be shown with Ernie Anderson's original intros and break-ins and dealers will sell GHOULARDI related items. If schedules allow, the guests will include The Rivingtons (!), Drew Carey, Tim Conway, Forry Ackerman, The Ghoul, and Big Chuck and Little John. PSYCHOTRONIC plans to be there too. The date and location probably won't be set until late in the summer, but if you want a progress report, call Carl Thompson at (330) 297-5441. Turn Blue!

We went to London for the first time. Being a London tourist in less than a week was fascinating and overwhelming. I found 11 Weldons, 2 Welldons and one Weldin listed in The London phone book. Maybe next time I'll give some of them a shock and call on them for tea. I also hope to return and find the time to travel North to the village of Weldon (near Corby). I was in two bands many years ago. I played guitar for the first one (during junior high and high school). We never recorded (just as well) but the 2'nd band, Mirrors (in the early 70s), did and I'm glad to see some of the material I played drums on finally released. You'll find more info on this earthshaking event inside. Watch for PHANTOMS, a new Dean R. Koontz horror movie from Miramax starring Peter O'Toole. It's supposed to prominently feature copies of PV. Of course, that's what they told us about BRAINSCAN. The whole world is a purple knife.

PSYCHOTRONIC® NUMBER 25, 1997

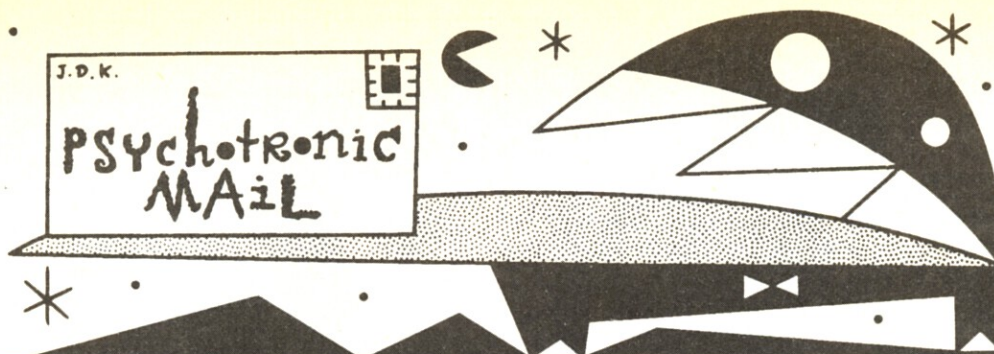
THANKS TO: Richard Bakalyan, Monte Hellman, Harry Thomas, Carl Thompson, Big Chuck Schodowski, The Ventures, The Rivingtons, Roger Corman, Bert I. Gordon, William Castle, Bob Martin, Brian Risner, Jim Knusch, Gordon Smith, Ken Lamplugh, Cynthia Rose, Frank Henenlotter, Steve Mykolyn, J. R. Williams, Something Weird (SW), Cape Copy Center, Alpha Blue Archives, Eurasia, Luminous, Midnight, Scorched, Taboo, Threat Theatre, Unknown, Video Search Of Miami (VSOM), Crypt, Estrus, Geffen, Norton, Video Vault, Just For The Hell Of It (JFTH), APix, E. I., Fang, Sinister Cinema, Troma, Vista St. Ent., St. Martin's, McFarland, the people who made Soundies and Scopitones, all the many publications around the world that continue to review and plug the PV GUIDE, IRA terrorists for not targeting London while we were there, Moslem terrorists for not targeting NYC recently and George Washington for the Revolutionary War.

DEDICATED TO: Ernie Anderson

COVER: Great ad art for Fernando Mendez's Mexican BLACK PIT OF DR. M (58).

SOME LPS FROM 20 YEARS AGO:

DAVID BOWIE - Low
BUZZCOCKS - Another Music In A Different Kitchen
CHEAP TRICK
THE CLASH
DAMNED - Damned, Damned, Damned
HEARTBREAKERS - L.A.M.F.
NRBQ - All Hopped Up
TOM PETTY AND THE HEARTBREAKERS
IGGY POP - Lust For Life
RAMONES - Rocket To Russia
THE SEX PISTOLS
SIOUXSIE AND THE BANSHEES - The Scream
CHRIS SPEDDING - Hurt
SUICIDE
TELEVISION
ULTRAVOX
WIRE - Pink Flag



PAPA/BIRD

Good for Cleveland that horror hosts still haunt the air waves. Local TV here now consists of news programs, a far cry from the 60s when I watched shows like ADVENTURE TIME with Paul Shannon (SPACE ANGEL, KIMBA and THE THREE STOOGES), SAFARI THEATRE - Bwana Don Riggs ran every Tarzan, Bomba and Jungle Jim film ever made - and of course, CHILLER THEATRE with Billy Cardille. Chilly Billy is still doing weather on WPIX (thank goodness!) and is a dj at WJAS. Reading PSYCHOTRONIC (and your books) and watching the movies it covers make living in the 90s worthwhile. - **Conrad Widener (S. Connellsville, PA)**

Is everybody from Cleveland into Ghoulardi and Psychotronic? My two tastes of Cleveland involved hiding from the murderous thugs who hang out around the Greyhound bus station at night, who follow travelers into the toilets to rob them, and who (frighteningly) are on cheerful first name basis with the (so-called) security guards. Maybe I've seen the wrong side of Cleveland. - **David Tamsitt (Australia)**

Thanks to everyone who called and sent in the many faxes, clippings and letters about the death of Ernie (Ghoulardi) Anderson.

BUCHANAN

In writing two different articles on the late Andy Milligan, I mentioned his first known horror movie, THE NAKED WITCH. I got my information from an interview with Milligan himself (in Fangoria). After my articles were printed, a number of writers said this flick was directed by Larry Buchanan and that no such Milligan movie existed. It was therefore gratifying to see synopses of each NAKED WITCH in the PV Guide. Thanks for the vindication. - **Walter L. Gay (Valatie, NY)** Apparently Buchanan's NAKED WITCH is more or less a remake of the 52 Finnish movie THE WITCH (NOITA PALAA ELAMAAN), released in America by Dan Sonney in 55.

I don't know how many Saturday afternoon Monster Mash TV shows were ruined when one of Larry Buchanan's movies would come on. Now I would give my eye teeth to see those rare and elusive schlockers. I'm still trying to obtain THE TRAIL OF LEE HARVEY OSWALD. - **Michael L. Shields (Hayward, CA)** Although we listed a video company for THE TRIAL OF LEE HARVEY OSWALD, I have no idea where to find a copy.



James Karen/RETURN OF THE LIVING DEAD 2

It was great to see Larry Buchanan receive recognition within the pages of PSYCHOTRONIC. He has remained a genteel, gracious grandfatherly figure in a milieu distinguished by cut throat barracudas. - **Greg Goodsell (Bakersfield, CA)**

I saw Annabelle Weenik aka Anne MacAdams featured in THE CREW with Vigo Mortensen. She was listed as "cashier." - **Mike Shields (Hayward, CA)**

JULIE EGE

THE ROBBERY is out, from NEW LINE. - **Paul Petrosky (Pittsburgh)**

You can write to Ege's interviewer Niels Soberg at Boks 26, 7977 Hoylandet, Norway.

JAMES KAREN

The James Karen interview was my favorite, since I dig Sam Beckett. He's got me considering reading Waiting For Godot to my son. I had no idea Karen was in so many TV movies. Four more out on video are: THE GATHERING (Worldvision), BLIND AMBITION (Time-Life), PORTRAIT OF A REBEL (Time-Life) and THE BILLIONAIRE BOYS CLUB (Live). - **Paul Petrosky (Pittsburgh)**

Karen (also) played the "child psychiatrist" to Scott Jacoby in Krishna Shaw's sleeper hit

RIVALS (72). - **Harold Pfeffer (The Bronx)**

CARDOS

A couple of additions: HOMBRE (Fox) and WHALE OF A TALE (VCI). - **Paul Petrosky (Pittsburgh)** The elusive DEVIL WOLF OF SHADOW MOUNTAIN, which Cardos claimed "was never even made," has been discovered by Something Weird video. More on this breaking news story next time.

REVIEWS

THE CENTERFOLD GIRLS is called THE RAZORBLADE KILLER in Germany. - **Andreas Pieper (Munster, Germany)**

It was great to see a review that matched my own heart-felt opinion in PV #24. I'm speaking of John Carpenter's highly underrated ESCAPE FROM L.A. If only more big budgeted movies can feature a storyline and cast this cool, the PSYCHOTRONIC genre would be a much happier

place! Hats of to Mr. Carpenter for a truly fun, campy, non-stop action trash film classic. - **Simon Tick (Staten Island, NY)**

I saw KING DINOSAUR around 55 or 56 in a theatre up here in The Bronx. The whole audience was cracking up with laughter! Now the second movie comes on and it's this really wild Mau Mau movie with color inserts of really gory murders. - **Harold Pfeffer (The Bronx)**

JACKO (God, what a waste of time) turned up on Cinemax under the title JACK-O-LANTERN. BEACH BABES FROM BEYOND was on Cinemax as CAVEGIRL ISLAND. SOLAR FORCE was on Cinemax as LUNAR COP. A truncated version of VIRTUAL ASSASSIN popped up on the Sci-Fi channel as CYBERJACK. SGT. KABUKIMAN NYPD was reviewed, along with SWITCHBLADE SISTERS, by Siskel and Ebert. Both movies were given a thumbs down. After all the posturing and pontificating, both revealed that they didn't really have a clue as to who Jack Hill even was. - **Mark Louis Baumgart - (Ortonville, MI)**



Larry Buchanan's A BULLET FOR PRETTY BOY

Readers asked about where to find copies of: CHICAGO ARCHIVES (it's from TV Lost + Found - see ad in this issue), UNCLE SAM (this William Lustig/Larry Cohen movie is still not released), and THE HAUNTED WORLD OF ED WOOD JR. (no video release yet, but you could call director Brett R. Thompson at 818-799-7674 for info).

The first (Satanist) episode of the anthology DARK DEALER was filmed back in 87. All episodes were made in the Dallas area but write to SDE at 4725 N. Scotsdale Rd. #234, Scotsdale, AZ for info.

In RUN HOME SLOW, Gary Kent played the cousin and Allen Richard played the idiot hunchback. Damian Lee's WHEN THE BULLET HITS THE BONE premiered as one of Roger Corman Presents Showtime series.

OBITS

I was shocked and saddened to read of the passing of film maker S. F. Brownrigg. Your obit neglected to mention one of his best films, DON'T OPEN THE DOOR (79) about a young woman being terrorized by rivals for her inheritance. Like all of Brownrigg's low-budget Texas horror flicks, the film has great claustrophobic atmosphere, nice camera work and truly crazed performances by the villains. It featured Hugh Feagin, Gene Ross and

Annabelle Weenick (Anne MacAdams), all of whom were Brownrigg/Buchanan repertory players. - **David Szulkin (Newton, MA)**

I feel Brownie's short (but always interesting) list of work is the stuff of Flannery O'Connor, Gilmack McCarthy, Harry Crews... in character development. His stuff is timeless. It's a sad day. - **George**

Maranville (Lexington, KY) - Maranville, who had hoped to interview S. F. Brownrigg for PV, directed 100 PROOF, which debuted at Sundance and will be reviewed here next time.

I grew up watching Roger Grimsby in NY and was glad to see your obit (PV #22). I was sorry, however, that you failed to mention his brief appearance in GHOSTBUSTERS (84). - **Michael Grutchfield (Portland, OR)**

Tiny Tim also appeared in ONE TRICK PONY and the recent PRIVATE PARTS. Bob Gibson also co-wrote the crossover country bit "Abalene"

OTHER INTERVIEWS

I had no idea just how extensive Clint Howard's resume was. One thing I liked about his interview is that there is none of the sibling rivalry that seems to mark other acting families. I seem to be the only person who appreciates and likes THE WRAITH, in which Clint is one of the best parts. DEATH OF RITCHIE, an anti-drug biography, has been on video as RITCHIE. I NEVER PROMISED YOU A ROSE GARDEN has also been on video. When the Michael Keaton movie CLEAN AND SOBER (88) was released, I remember several articles mentioning that it was loosely

based on Clint Howard's life. Any truth to this rumor? - **Mark Louis Baumgart - (Ortonville, MI)** I doubt it. By the way, Clint was also in GET CRAZY, as an usher.

80s PSYCHOTRONIC contributor Charlie Beesley sent in a copy of Cameron Mitchell's rare spoken word single "Portrait Of An American" b/w "Born Of A Simple Woman" (Dane Aire, 75). The stirring A side explains the many contradictions

of Americans, and mentions that part of America is "the strong smell of animal flesh (The Chicago Stockyard)." Pretty damned amazing. The rhyming quieter B side (which he co-wrote) is a story of Christ, his birth, betrayal, torture and death.



Video Beat (now at 351 Kiely Blvd., #301, San Jose, CA 95129) has
THE EXPLOSIVE GENERATION with Patty McCormack

ETC.

In THE PSYCHOTRONIC VIDEO GUIDE, you state the actress Nora Hayden is now writing books such as How To Make Love To A Man. I checked a local Waldenbooks store only to find the book in question is credited to NAURA Hayden. Unless the Nora Hayden from THE ANGRY RED PLANET had loads of plastic surgery, I don't think the Hayden's are one and the same - **Mike Shields (Hayward, CA)**. Can't be sure about the surgery, but they are one and the same red headed woman.

Instead of returning to TNN (as had been reported), CROOK AND CHASE are now syndicated by Universal, the company that brings us SALLY, JERRY SPRINGER, HERCULES and XENA. And that's the Ryman Auditorium in Nashville. Last issue, THE ALPHA BLUE ARCHIVE ads were supposed to run together which is why one had no address. By the way, Mike Campbell (855 Lyncott, North Muskegon, MI, 49445) will send you

"free stuff" if you drop him a line.

Check out AMC (American Movie Classics) for their marathon of 32 Tarzan movies, starting June 6. Features will include TARZAN OF

THE APES (18), 11 Johnny Weissmuller titles, 5 with Lex Barker, 6 with Gordon Scott, 3 with Mike Henry and others starring Buster Crabbe, Herman Brix, Glenn Morris, Jock Mahoney plus a new Tarzan documentary.

We received these fine CDs: REGGIE "B" & THE JIZZ WAILIN' YA' DOGGIES - that's Reggie Bannister from the PHANTASM movies. (Plan 10 Records, 1104 Woodwind Dr., #1, Plano, IL 60545) and soundtracks for: LOST HIGHWAY (Interscope), Lucio Fulci's HOUSE BY THE CEMETERY and MANHATTAN BABY (from Beat Records in Rome), and THAT THING THAT YOU DO (20th Century).

MONSTROUS MOVIE MUSIC and MORE MONSTROUS MOVIE MUSIC are new re-recordings of 50's sci fi movie scores (4 on each CD). Call (818) 566-7393 or write to David Schecter at Box 7088, Burbank, CA 91510 for info.



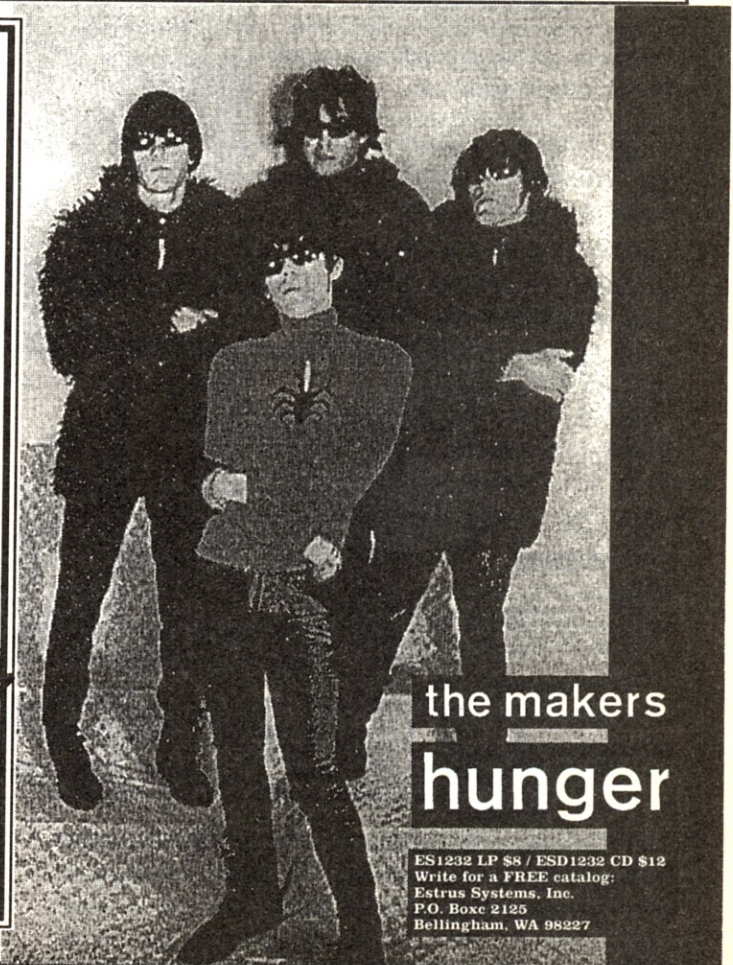
A late happy 80th birthday to FJA!

PV

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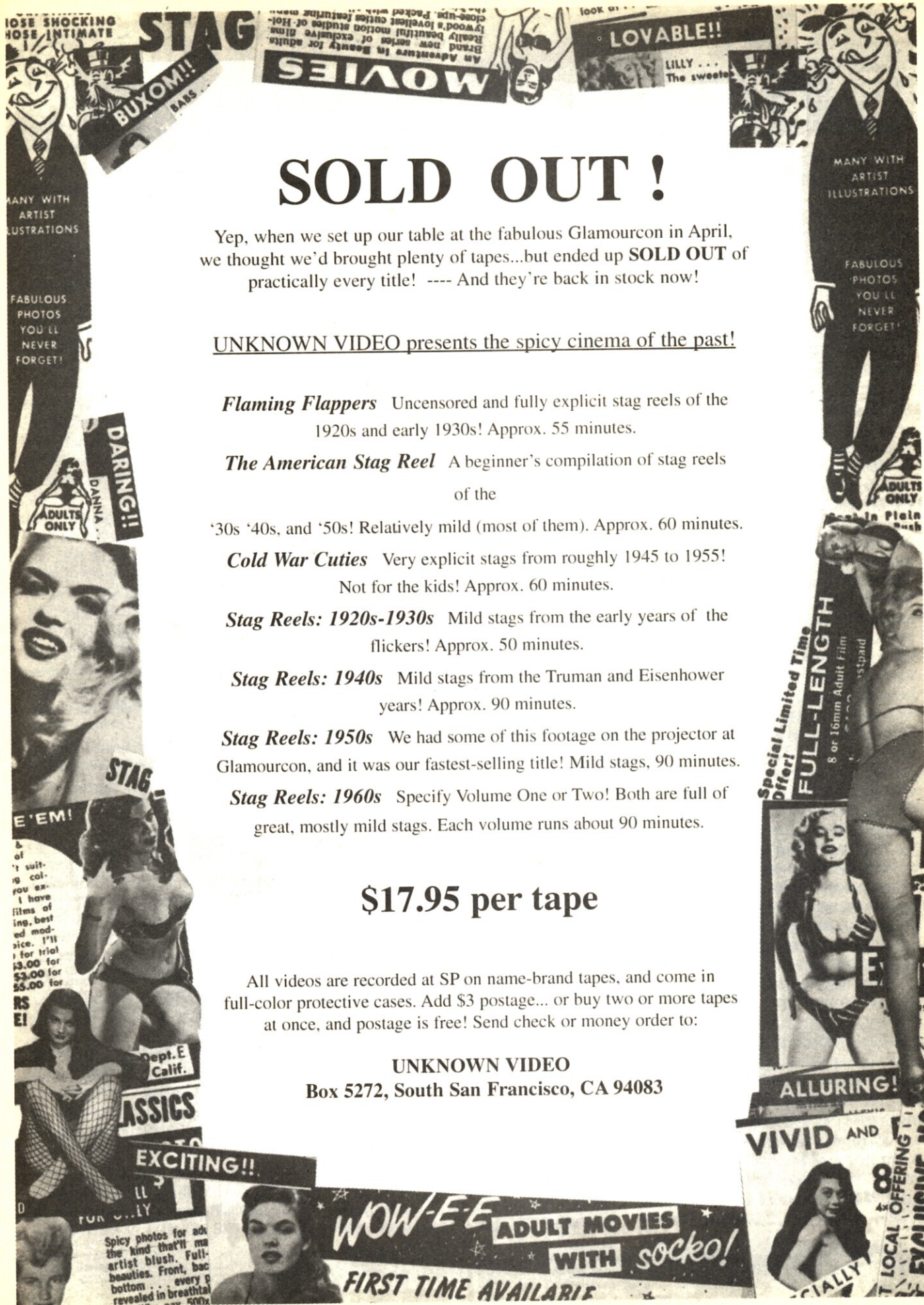
Stag Reels: 1950s We had some of this footage on the projector at Glamourcon, and it was our fastest-selling title! Mild stags, 90 minutes.

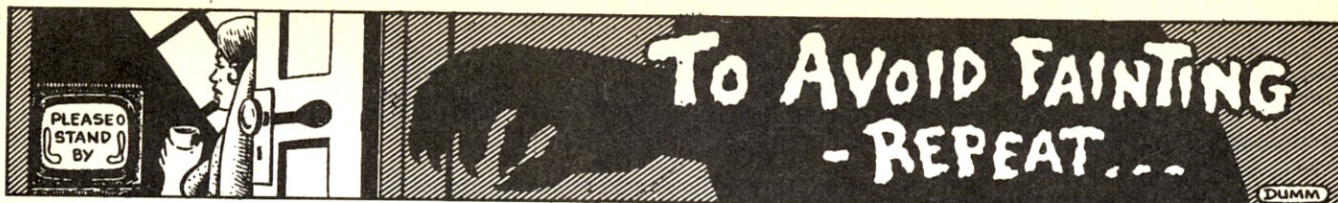
Stag Reels: 1960s Specify Volume One or Two! Both are full of great, mostly mild stags. Each volume runs about 90 minutes.

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ANCHOR BAY has released the long out of print THE STEPFORD WIVES (75), plus this exciting new line up of re-issues: I, MADMAN (89) and FRANKENHOOKER (90), and "special editions" of: MARK OF THE DEVIL (70), RETURN OF THE DEVIL (aka MARK OF THE DEVIL 2) and TOMBS OF THE BLIND DEAD (both 72), ALICE, SWEET ALICE and Larry Cohen's GOD TOLD ME TOO (both 77), Romero's MARTIN (78), THE EXTERMINATOR (80), CRIMES OF PASSION (84), DAY OF THE DEAD (85), MANIAC COP (88), HEATHERS (89), and I COME IN PEACE (90). You can call Anchor Bay at 1 (800) 786-8777. STEPFORD WIVES and TOMBS are also on laser disc from Elete and ALICE is on laser from The Roan Group.

MCA has released a deluxe collector's version of Hitchcock's VERTIGO (58) that is already on the top sellers list (also available on laser disc). It's widescreen and comes with a documentary. A deluxe edition of PSYCHO should follow. The busy company has also released FIVE GRAVES TO CAIRO (43) with Erich Von Stroheim as Rommell, Bernard Kowalski's SSSSSSS (73) starring Strother Martin, a widescreen version of DUNE (84), and 4 feature length episodes of the Sam Raimi produced HERCULES TV series. A series of Maureen O'hara movies includes BAGDAD (49) with Vincent Price and LADY GODIVA (55) with George Nader and Clint Eastwood.

They now also offer these for only \$9.98: The William Alland productions IT CAME FROM OUTER SPACE (53), THIS ISLAND EARTH and TARANTULA (both 55), THE MOLE PEOPLE, (56) and THE DEADLY MANTIS (57), other Universal releases: CULT OF THE COBRA (55), THE MONOLITH MONSTERS (57), MONSTER ON CAMPUS (58) and THE LEECH WOMAN (60), the British ISLAND OF TERROR (66), THE ANDROMEDA STRAIN (71), and THE LAST STARFIGHTER (84).

XENON offers more early Jackie Chan movie re-issues: MASTER WITH CRACKED FINGERS (73), MAGNIFICENT BODYGUARD and SNAKE IN THE EAGLE'S SHADOW (both 78), MY LUCKY STARS (85), FIST OF ANGER, SNAKE IN THE EAGLE'S SHADOW 2, DRUNKEN FIST BOXING, and RUMBLE IN HONG KONG. Note: many of these releases have been newly re-titled to confuse and deceive you (and me). A few feature the young pre-star Chan and SNAKE 2 has Chan footage added to a non Chan movie. Also the (mostly re-titled) Sonny Chiba movies: ASSASSIN, KILLING MACHINE, G. I. SAMURAI, SAMURAI REINCARNATION, and SOUL OF CHIBA. Maybe

Xenon, at 1 (800) 829-1913 will tell you what's what. Another Chan release is YOUNG MASTER (80), from Tai Seng.

ANIMEIGO has released uncut, widescreen versions of the Lone Wolf movies SWORD OF VENGEANCE, RAZOR SWORD OF JUSTICE and BABY CART AT THE RIVER STYX (all 72) and all 12 chapters of the recent SLEEPY EYES OF DEATH, starring Ichikawa Raizo, "the James Dean Of Japan". Both are also on laser disc. (800) 242-6463. And See Art Black's column for more on Asian releases.

WARNER BROTHERS has released John Boorman's very cool Dave Clark Five movie HAVING A WILD WEEKEND (aka CATCH US IF YOU CAN), which despite ad copy is not like A HARD DAY'S NIGHT. The Warner Hits series now



MEAN STREETS - Harvey Keitel

includes SEVEN DAYS IN MAY (64), WAIT UNTIL DARK (67), and MEAN STREETS (73), and their Reduced (at \$9.98) Hits series include THEM! (54), BILLY JACK (71), STAR 80 (83), PURPLE RAIN (84), INNERSPACE (87), and THE DEAD POOL (88).

20th CENTURY's Family Features include VOYAGE TO THE BOTTOM OF THE SEA (61) and FANTASTIC VOYAGE (66), Fox has released John Huston's epic THE BIBLE (66) and these are now only \$9.98: LOVE ME TENDER (56), PORKY'S (81), COMMANDO, ENEMY MINE and COCOON (all 85), UNLAWFUL ENTRY (92) plus the 70s Mel Brooks movies HIGH ANXIETY, THE TWELVE CHAIRS (a video debut) and YOUNG FRANKENSTEIN.

MGM is re-releasing an 18 title Elvis "Commemorative Collection" including the pretty good (JAILHOUSE ROCK, KID GALAHAD and VIVA LAS VEGAS), the pretty bad (12 60s movies), and the documentaries ELVIS ON TOUR, ELVIS: THAT'S THE WAY IT IS, and ELVIS: THE LOST PERFORMANCES. Their Western Legends series now includes the debut of Joseph H. Lewis'

TERROR IN A TEXAS TOWN (58) starring Sterling Hayden and re-issues of THE MAGNIFICENT SEVEN (60) and HANG 'EM HIGH (68).

WATER BEARER has re-released Bunuel's Mexican THE CRIMINAL LIFE OF ARCHIBALDO DE LA CRUZ (55) and the intense British historical madhouse musical MARAT/SADE (66) starring Patric Magee and Glenda Jackson.

To capitalize on two big new volcano movies, GOODTIMES has released ST. HELENS (81). To capitalize of the new SAINT movie, LIVE has released THE SAINT: THE FICTION MAKERS (67), the feature length debut program of the Roger Moore TV series and POLYGRAM has released the first eight one hour episodes. CBS Fox has 6 more DR. WHO episodes including the double tapes THE SEA DEVILS and THE MONSTER OF PELADON both starring John Pertwee.

RHINO has released the rarely seen BLITZKRIEG BOP featuring live 70s CBGB footage of The Ramones, The Dead Boys and Blondie, the excellent FLEETWOOD MAC: THE EARLY YEARS with live 60s TV appearances of the Peter Green led band, DEL SHANNON LIVE IN AUSTRALIA (from 89), and MASTERS OF THE BLUES is part of the CBC "Festival" series featuring performances by Muddy Waters, Willie Dixon, Otis Spann and other blues greats live in 66.

PARAMOUNT has released the Euro version of John Frankenheimer's disturbing classic SECONDS (66) starring Rock Hudson. HOMEVISION has released a widescreen restored director's cut of Nicolas Roeg's WALKABOUT (71), which had a 25th anniversary theatrical re-issue last Dec. MIRAMAX is releasing a restored version of the 1957 French/Italian version of THE HUNCHBACK OF NOTRE DAME starring Anthony Quinn and Gina Lollobrigida. KINO has a restored version of Hitchcock's JAMAICA INN (39) starring Charles Laughton.

SONY has released MESSAGE TO LOVE - THE ISLE OF WIGHT FESTIVAL featuring Hendrix, The Doors, Miles Davis, Tiny Tim and even some performers that are still alive, all live in 1970. The serials THE SHADOW (40), BATMAN AND ROBIN (49), and BLACKHAWK (52), starring Kirk Alyn are from Columbia.

Some new documentaries to look for are PARADISE LOST: THE CHILD MURDERS AT ROBIN HOOD HILLS (Cabin Fever), about "Satanist" teens accused of murder in Arkansas, TRINITY AND BEYOND: THE ATOMIC BOMB MOVIE (Goldhill), narrated by William Shatner (!), FROM THE JOURNALS OF JEAN SEBERG (Water Bearer), THE WONDERFUL, HORRIBLE

LIFE OF LENI RIEFENSTAHL (Kino), THE BEST OF TAXI CAB CONFESSIONS (HBO), with many scenes shot in the East Village, and Russ Meyer completists might want PLAYBOY'S VOLUPTUOUS VIXENS for his interview and commentary.

LASER DISCS:

IMAGE offers a remastered collectors edition of the silent PHANTOM OF THE OPERA (29), Larry Buchanan's MARS NEEDS WOMEN (!) (66), SWEET SWEETBACK'S BADASSSS SONG (71) (with commentary by Melvin Van Peebles), Frank Zappa's 200 MOTELS (71), SWITCHBLADE SISTERS (75), (with commentary by Tarantino), JACKSON COUNTY JAIL (76), (with an interview with producer Roger Corman), PRINCESS BRIDE (87), LAWNMOWER MAN (92) (letterboxed with 36 - ! additional minutes), and Jackie Chan's SUPERCOP (92). RUSS MEYER'S VIXEN COLLECTION includes VIXEN (68), SUPERVIXENS (75) and his last movie, BENEATH THE VALLEY OF THE ULTRAVIXENS (79), with commentary by Meyer. Soon from IMAGE will be the British productions THE TOMB OF LIGEIA (65), by Corman, Michael Reeves' THE CONQUEROR WORM (68) and Hammer's THE VAMPIRE LOVERS (71).

UNIVERSAL has released John Huston's THE LIST OF ADRIAN MESSENGER (63), and MIRAGE (65) starring Gregory Peck (both are letterboxed), plus a double bill of COLOSSUS: THE FORBIN PROJECT (70) and SILENT RUNNING (71) starring Bruce Dern.

PIONEER: Peter Hyam's CAPRICORN ONE (78), APOCALYPSE NOW (79) (re-issue of THX widescreen version), and THE DOORS (91) (special widescreen edition with commentary and additional scenes).

ELETE: LADY IN WHITE (widescreen with commentary, six additional mins.), THE STEPFORD WIVES (widescreen), DAWN OF THE DEAD (director's cut with 15 minutes restored and commentary by Romero and Savini.) NEW LINE: Cronenberg's SCANNERS (81). CRITERION: John Water's PINK FLAMINGOS, also in theatrical re-release for it's 25'th (!) anniversary and FLESH FOR FRANKENSTEIN and BLOOD FOR DRACULA, both with commentary by director Paul Morrissey's and star Udo Kier. FOX: YOUNG FRANKENSTEIN (74) with a new 40 min. doc. and commentary by Mel Brooks. TAI SENG: EROTIC GHOST STORY

CULT EPICS (Box 55670, 1007 ND, Amsterdam, Netherlands) has released THE BETTY PAGE COLLECTION: two hours of her dancing and bondage shorts plus her scenes from 3 burlesque movies, and Lucio Fulci's NEW YORK RIPPER and Ruggero Deodato's CANNIBAL HOLOCAUST.

DVD:

For those willing to invest in new technology (again) and software (again) here are some selected titles from the first batch of DVD releases

to stack up next to your VHS and Beta tapes and laser discs. Most will be \$24.98. Meanwhile some of these same titles have been released as Movie CDs.



VERTIGO

From Warner: BATMAN, BLADE RUNNER (director's cut), BONNIE AND CLYDE, THE EXORCIST, GOOD FELLAS, INTERVIEW WITH A VAMPIRE, JFK (directors cut), POLTERGEIST, THE ROAD WARRIOR, TWISTER and WOODSTOCK. From Live Ent.: THE ARRIVAL, CUTTHROAT ISLAND, RESERVOIR DOGS, STARGATE, THE SUBSTITUTE and TOTAL RECALL. From Lumavision: Special editions of A BOY AND HIS DOG, THE HIDDEN, THE LOST WORLD (25), and ROCK AND ROLL HIGH SCHOOL! From Columbia: BRAM STOKER'S



HAVING A WILD WEEKEND

DRACULA, THE CRAFT, JUMANJI, and TAXI DRIVER. From MGM/UA (distributed by WB): GOLDENEYE, SPECIES, and THE WIZARD OF OZ. And from New Line (also dist. by WB): THE MASK, MORTAL COMBAT and SEVEN.

And speaking of re-issues, and with all the recent STAR WARS mania, hasn't anybody bothered to re-release the first STAR WARS

imitations? For instance: MESSAGE FROM SPACE (78 - Japan), SHAPES OF THINGS TO COME (Canada), HUMANOID and STARCRAH (both Italy), and THE BLACK HOLE (79), BATTLE BEYOND THE STARS, FLASH GORDON, GALAXINA and SATURN THREE (all 80). (After that ALIEN became the sci fi movie to copy).

CATALOGS (order these and you won't have to wonder where to find all those rare tapes anymore).

The BLACKEST HEART CATALOG (\$3) is rare videos (Euro horror, lots of sick underground tapes, plus import soundtrack CDs, shirts and "other stuff." Call (510) 753-0169.

The CINEFEAR VIDEO CATALOG is 12 small type pgs. of horror (mostly foreign), exploitation and sexploitation videos. See ad

THE FANG 1996 CATALOG is 56 pgs. of classic horror and 50/60s horror and sci fi. The Fang also offers many JD, bad girl and rock and roll movies nobody else has. Call (516) 354-3715.

JUST FOR THE HELL OF IT (JFTH) has an update sheet to it's catalog and now offers a by title guide to all movies reviewed in 14 years of The Gore Gazette. See ad.

LOONIC VIDEO has moved to Box 2052, El Cerrito, CA 94530.

The SINISTER 1997/98 CATALOG is a big 96 pgs. of horror, sci fi, exploitation, juvenile schlock, B westerns, sword and sandal plus spy, mystery and adventure titles. They range from silents to the 70s. Call (541) 773-6860. It includes an editorial about the recent changes in copyright laws regarding foreign titles that will no longer be PD (public domain) because of the GATT accord. Many Mexican (plus some English, German and French) titles are affected so far and many of the companies advertising in PV will be affected.

The THRILLER INTERNATIONAL CATALOG features (mostly) Euro horror, comedy, sex and even police and mafia movie videos, posters and lobby cards. It's in Italian, but English speakers can call Polesello Giovanni at 011/9451833.

VIDEO SEARCH OF MIAMI now has an alphabetical, bound 60+ digest size mail order catalog of nothing but the countless titles from all over the world that they offer. Special sections include select director, actors and types like zombies, music, women in prison and nuns. See ad.

BOOKS...

The AK PRESS DIST. 1997 CATALOG is a whopping 144 pgs. of books (especially small press non fiction), plus comics, zines, documentary videos, audio tapes and other items. They carry releases from City Lights, Creation and Loompanics. Call them at (415) 864-0892.

The SUBTERRANEAN COMPANY Spring/Simmer 97 catalog is 50+ pgs. of books from publishers like Amok, City Lights, Creation and Re/Search.

PV



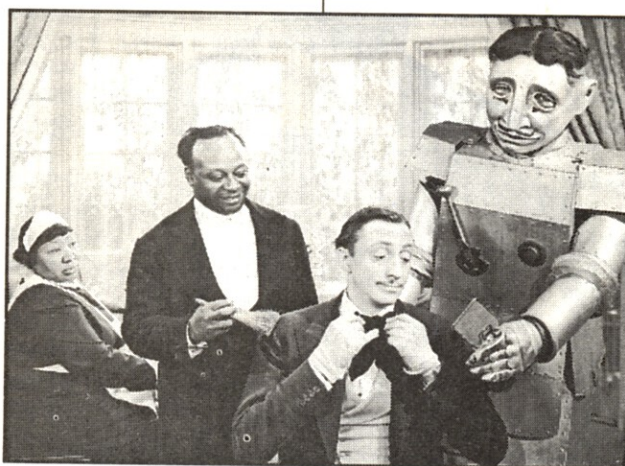
EDWARD CLINE

CRACKED NUTS (Fang, 41) D Edward Cline, S Erna Lazarus, W. Scott Darling

Boris (Mischa Auer) creates a fake robot (with a face like his own). He teams with a NYC patent attorney (William Frawley) with serious alimony problems to con the dim witted small town Lawrence (star Stuart Erwin) out of some prize money. Meanwhile, the eyes of the robot (Shemp Howard!) who has "blondeophobia" light up as he keeps getting arrested for chasing women. The servants have some of the funniest scenes in this silly forgotten comedy. Big Hattie Noel uses "Mr. Frankentin" to do her housework and to scare her crap shooting husband (Mantan Moreland). At the end, the Shemp robot steals a mannequin and flees from the cops (they think it's a monster with a woman) in a car and Mantan is scared white (a typical laugh getter in those days). With blondes Una Merkel and Astrid Allwyn as Frawley's secretary and ex wife and Philip Coolidge as a man with a rain machine. Cline, who started out with Max Sennett, also directed a different **CRACKED NUTS** (31) with Wheeler And Woolsey and 40s W. C. Fields comedies.

GHOST CATCHERS (Fang, 44) D Edward Cline, P/S Edmund L. Hartmann

NYC nightclub owners and stars Olsen and Johnson try to help a Southern gent and his daughters who have leased an old haunted mansion next door. This musical comedy has some of the same anarchist visual gags and in jokes as their **HELLZAPOPPIN**. Martha O'Driscoll goes to the club for help and is put in an electric chair, an old man cries like a baby and at one point they try to drive out the turn of the century ghost with swing music. The cast includes Leo Carrillo, Tor Johnson dressed like a gangster, Andy Devine in a horse costume, Lon Chaney (seen briefly) in a bear costume, dwarf actors as elves and Jack Norton. With songs by romantic leads Gloria Jean and crooner Clay Edwards (who also plays violin), Morton Downey (the then famous father of the talk show host) and best of all, Ella Mae Morse. One of her songs is "Quote The Raven." Mel Torme can be spotted playing drums. Cline directed the last three Olsen and Johnson movies.



CRACKED NUTS

NOT ED WOOD

PLAN TEN FROM OUTER SPACE (Leo, 95) D/S edit Trent Harris, P Walter Hart

This completely original and fun feature made in Salt Lake City plays around with actual Mormon church history and it's bizarre mythology involving bees and ancient lost tribes. Lucinda (Stefene Russell, who narrates), a 22 year old virgin writer doing research, discovers a book exposing an alien landing in the 1800s, and has it translated by a computer. She and her brother are sent to a mental hospital because of their knowledge and Brigham Young's hitman is sent after the man who wrote it. Karen Black (also in the director's

RUBIN AND ED) has a brief but great role as Young's 28'th wife (!) and sings with an operatic voice. With flashbacks, a dream with an angel, characters appearing in both centuries, choreographed dancing, a 19th century look UFO and "a war of biblical proportions". Russell, who looks a bit like Linda Fiorentino, is a very likable lead and **PLAN TEN** makes me want to visit Salt Lake City.

SHAKESPEARE'S PLAN 10 FROM OUTER SPACE (91) P/D/S/cine/edit Charles Montgomery "Spike" Stewart

(**TWELFTH NIGHT**) Kay Lenz stars and gets to act with herself as twins (one is supposed to be a man) in this arty, b/w and color version of the comedy play. It's overloaded with optical and sound FX (even a laugh track - did Oliver Stone see this?), blackouts, titles, voiceover narration, plus skulls, masks, stars and spaceships. Some of the images are incredible, but I think only a Shakespeare (or Lenz) completist or a very stoned person could really appreciate it. The other female lead is played by the director's wife Tracy Ray (who has topless scenes). With Billy Hayes (the guy **MIDNIGHT EXPRESS** was about), Grant Loud (of PBS's **Loud Family**), Buck Henry, Mark Mothersbaugh and Bruce Glover (who has no lines). This was sent in by Jeff Jobson who did the Pixlevision camera work. Some earlier versions of the play were made in 1910 and 56 (in the USSR). Not to be confused with **PLAN 9 1/2 FROM OUTER SPACE** (Similar) or **PLAN10 FROM OUTER SPACE** (above).

HARRY KERWIN

IT'S A REVOLUTION, MOTHER (SW, 70) D/edit Harry Kerwin, S Tom Casey

A look at three contrasting late 60s counterculture groups, this narrated documentary is fascinating despite being cheap exploitation. The main footage is of the Aliens (of New Jersey) bikers, "a brotherhood like the Mafia, a product of a sick society." They complain about cops and landlords in their cramped headquarters and beat a guy with chains (probably staged) at their beach party. Their "old ladies and mamas" smoke pot, swig booze, cook and polish bikes. A band plays but other music is dubbed in. This is intercut with footage of the huge Nov. 69 D. C. peace march where coffins contain the names of 40,000 dead U. S. soldiers and the voice of Dick Gregory is heard making fun of Agnew. Finally we see "50,000" young people trudging through the mud and "grooving on freedom" at an unidentified 3 day southern rock festival. No bands are seen or heard. Only the biker segments feature on screen interviews. The rest is silent footage with voiceovers. Several people credited here also worked on Florida marvels like FLESH FEAST and SCREAM, BABY SCREAM, but this is much scarier. It's a Johnny Legend Untamed Video.

BARRACUDA (VidAmerica, 78) P/D/S/act Harry Kerwin, P/S/star Wayne David Crawford

(THE LUCIFER PROJECT) Mike (Crawford, aka Scott Lawrence, looking like Mac Davis), a crusader biologist, is arrested in Palm Grove, Florida for trespassing, but then joins with the friendly sheriff (H. G. Lewis regular William Kerwin) to investigate what local industrial pollution has to do with deadly barracuda attacks. Dr. Snow (Jason Evers from THE BRAIN THAT WOULDN'T DIE !) turns out to be the one experimenting on fish and Papa Jack (Bert Freed) owns the chemical plant. What at first seems like another JAWS copy (it has underwater attack scenes directed by Crawford), gets nuttier as we find out it's all part of a plot by the government to "make people welcome war." Hitmen agents kill reporters, innocent bystanders - and the heroes. Political statements or just more mindless exploitation cliches? Another surprise is that the menacing score is by Klaus Schulze of Tangerine Dream. Also with Roberta Leighton as the sheriff's lovesick blonde daughter and Cliff Emmich as the comic overweight deputy. Rated PG.

30s

VICTIMS OF PASSION (SW, 37) D S. Roy Luby, P Willis Kent (RACE SUICIDE, WHAT PRICE PASSION?) After a dead manicurist is found in his apartment, Dr. Von Hertsen (Willy Castello) is bailed out of jail and put to work in an illegal office/clinic. A doctor who goes on about "quacks, racketeers, rascals and charlatans" convinces the DA to have "dicks" harass the clinic and organizes a sting operation. The doctor says "It's our duty to the race to protect these women from the results of their own follies." Many ironic plot twists, involving a horrible rich lady, her doomed secretary, blonde daughter, and philandering son, are jammed into the hour long roadshow movie. The payoff scene reveals a naked patient and a lot of time is taken up with the Dead Rat club scenes (a band, an acrobatic dance duo, and a lady singer) from COCAINE FIENDS and silent footage of a fan dancer. Operating table scenes look like they're from horror movies. The print has no credits and one whole scene is repeated.

RIDERS OF THE WHISTLING SKULL (Sinister, 37) D Mack V. Wright, S Oliver Drake, John Rathmell, P Nat Levine

Stoney (Robert Livingston), Tucson (Ray "Crash" Corrigan) and the older comic relief Lullaby (Max Terhune with his ventriloquist dummy Elmer) help some archeologists (in pith helmets) on an expedition to a lost city in this "Three Mesquiteers" western. There's a cool looking giant skull mountain, murders, an avalanche, a mummy and a secret Indian cult, along with the usual Republic studio chases, shootouts and impressive stunts. Real Indians (including Chief Thunder Cloud and Iron Eyes Cody) were cast, but they're called "ignorant dirty savages" by one character and whip, torture and brand victims (offscreen). Mary Russell co-stars with Roger Williams, C. Montague Shaw, and Yakima Canutt. John Wayne later took over the Stoney role for more Mesquiteer movies. Livingston ended his career in three Al Adamson movies. Corrigan, who often played gorillas, ended his as IT! THE TERROR FROM BEYOND SPACE (58).



RIDERS OF THE WHISTLING SKULL

DOWN SOUTH

SPIRIT LOST (Live, 96) D Neema Barnette, S Joyce Renee Lewis, P Tim Reid

John (Leon), a painter, and his wife (Regina Taylor) move into an old house on an island. The seductive widow ghost of Arabella (Cynda Williams) shows up in mirrors, windows and in John's dreams and nightmares. She eventually lures him into moving into his attic studio while she tries to scare his now unhappy and pregnant wife away. Williams has nude scenes, but the sex is mostly undercover. The Black Entertainment Network Production (based on a novel) is more concerned with black women supporting each other, so don't expect the usual exploitation. With Juanita Jennings as a Jamaican nurse and James Avery. It was made in Virginia. The producer was Venus Flytrap on WKRP.

CRINOLINE HEAD (Scorpio Int., 95) P/D/S/act Tommy Faircloth, P Bob Hall

In this Southern parody of slasher movies, students vacationing at a summer house are offed by a mystery killer. Most of the characters are so irritating ("whatever" is said over and over) and unappealing that you can't wait for them to die, but there's no sex, nudity or blood to relieve the bad comedy and long dialog scenes. THERE'S NOTHING OUT THERE (90) had the same idea but was infinitely better. This ends with outtakes and bloopers. Liz Taheri and Brian Kelly (also in FREAKSHOW) star. The music is by various bands and a video by Tiltwheel is included. Faircloth (still in his early 20s) has acted on TV shows and in some big, major productions. He's at 47 Circle Dr., Cayce, South Carolina, 29033.

ASIA

TYRANNO'S CLAW (VSOM, 96) D Shim Heung Lea, S Lee Sang Doug, P Jang Dong Il

A caveman rescues a woman from being sacrificed, she's recaptured and he's taken in by a more advanced and civilized tribe. There's a killer people chomping T. Rex, a baby one, a big and baby triceratops, a pterodactyl, and others in this interesting ONE MILLION YEARS B. C. retread. Most are man in suit monsters and some are prop parts like in the CARNOSAUR movies. Lots of skulls and bones are shown, along with bug eating, naked bodies and some bloody deaths. Some Korean words are used in this South Korean movie, but most of the minimal dialog is made up cave talk. The score is from a synth.

BRUCE LEE, THE MAN, THE MYTH (Sinister, 75) D Ng See Yuen, P Pal Ming

This once very popular bio of Lee starts when he moves to Seattle. Major

events are mentioned or shown in passing to make time for more fights. He (Bruce Li) battles a school run by an evil, cheating Japanese master, a Thai kick boxer, arrogant jogging Brits, a cheating Italian working for the mob and various Chinese guys. Some unlikely fights take place on movie sets. Lee is shown dying in his sleep after his girlfriend gives him a pill for headaches. After a look at the actual funeral, we see enactments of rumours that he was beaten to death or faked his death. The strangest part is when Lee trains with a bizarre electronic device. The fight sound FX are loud and laughable and the music is 70s funky. Ng also produced *ONCE UPON A TIME IN CHINA* and several Jackie Chan hits. Li (aka Ho Chung Tao), from Taiwan, also starred in *BRUCE LEE*, *SUPER DRAGON*, *FISTS OF BRUCE LEE*, *SPIRITS OF BRUCE LEE* and many others. The print has no credits.

KILLER SNAKES (SW, 72) D Kuei Chi-Huang, S I. Kuang, P Run Me Shaw

Shy, scrawny, pathetic delivery boy Chi Long (Kan Kuo-Liang) who lives in a big city shack saves snakes (being sold for food in a snake shop) and uses his new "friends" to avenge his tormenters. Although inspired by the PG rated *BEN* (from the same year), this Hong Kong movie has S+M sex fantasy dreams, a b/w S+M flashback, hookers, a virgin sold by a woman for money and various naked women bound and gagged by the disturbed Chi Long. Besides his main killer cobra and countless other snakes, he uses two large lizards. Snakes seem to leap at some victims and a man dies in a whole room full of them. The Panavision print is letterboxed but extremely worn. It was released here (with an X rating) by Mahler Films. By the director of *BAMBOO HOUSE OF DOLLS* and the writer of *BLACK MAGIC*.

TOMMY KIRK, LOST IN HIS OWN MOVIES

VILLAGE OF THE GIANTS (JFTH, 65) P/D Bert I. Gordon, S Alan Caillou

You probably know the story of how Genius (little Ronny Howard, the best actor here) develops some "goo" that makes animals, then teens grow. It's real silly and the FX are typically bad, but Mr. BIG also added more of an edge than the AIP teen movies of the time. It starts in high gear with bad teens (led by Beau Bridges and including Tisha Sterling, Tim Rooney and the James Dean imitating Bob Random) drunk and dancing wildly in the mud after their car crash (!). When they grow they lose their clothes and the fate of giant animals is a Bar B Q. Tommy Kirk leads the good local kids including Joy Harmon, Johnny Crawford and Tony Basil as a red haired dancer. The musical guests are Mike Clifford (lame crooner), Freddie Cannon (good, but not a great song) and the excellent Beau Brummels (all 5 of them) doing "Woman" (rare vocal version) and "When It Comes To Your Love" at a dance. A slo/mo dance to a great moody instrumental (the music is by Jack Nitzsche) is shown twice. Also with Joseph Turkel as the sheriff, Rance Howard and Felix Silla and other midgets in a gag ending. The color is especially vibrant.

GHOST IN THE INVISIBLE BIKINI (Fang, 66) D Don Weis, S Louis M. Heywood, Elwood Ullman, P James H. Nicholson, Samuel Z. Arkoff

The latter-day beach party gang show up at an old house, where a sinister lawyer (Basil Rathbone) reads the will of the late Hiram (Boris Karloff), who sends the ghost of a circus star (Susan Hart) to do a good deed so he can be young again and in heaven with her (or something like that). Boris and Basil

are both fun and are in it more than you'd expect. Top billed Tommy Kirk and Deborah Walley (soon back together in *IT'S A BIKINI WORLD*) don't have much to do with all the competition from Harvey Lembeck and his gang, Jesse White (bad guy), Patsy Kelly (psychic heir), Benny Rubin (comic Indian) and Francis X. Bushman (butler) plus musical guests. I liked the very sexy Quinn O'Hara who sings and dances in a bikini and Nancy Sinatra doing "Geronimo." The very short Italian Piccola Pupa sings "Stand Up And Fight" and sadly, the great Bobby Fuller Four only pretend to play two Les Baxter studio musician numbers (with horns!?) and back Sinatra. Also with a gorilla, a mummy (with a wig), the monster suit from *EYE CREATURES* (!), Aron Kincaid, Claudia Martin, Bobbi Shaw, Salli Sachse and others. The print is worn and green. Weis also directed *PAJAMA PARTY*.

BRION JAMES

PRECIOUS FIND (Rep., 96) P/D/act Phillipe Mora, S Lenny Britton, P Brian Rix, Jane Ubell, John Remark

In what's basically a sci fi remake of *THE TREASURE OF THE SIERRA MADRE*, Ben (Harold Pruett), a young prospector, convinces a crusty but lovable garbage ship captain (James), and a western style con man gambler (Rutger Hauer) to join forces and fly to a desert asteroid to mine gold. As soon as an evil long haired Oriental warrior (Don Stroud !?) is spotted, you know this isn't to be taken too seriously. Carmilla (Joan Chen) also shows up

with her devious bald assistant (Morgan Hunter) and she and Ben fall in love. With some aliens in a Moon City bar set, a very briefly seen computer FX monster and the Australian director as a bug eyed merchant. Some swearing is the only reason it's rated R. Hauer has acted in several movies each with Chen and James, who is especially fun here (and sings).

THE KILLING JAR (APix, 96) D Evan Crooke, S Mark Mullin, P Shelly Strong

Michael (Brett Cullen from *PREHYSTERIA*) returns to his California home town to take over his late parent's vineyard. After three entire families are murdered, he's hypnotized by a police

shrink (James) so he can remember what he witnessed, but becomes the main suspect. This tame and confused movie is loaded with distorted, blue tinted flashbacks and hallucinations. Tamlyn Tomita (*BABYLON 5*) co-stars as the worried pregnant photographer wife and gets naked for a brief sex scene. With M. Emmett Walsh as a sheriff, Wes Studi (*LAST OF THE MOHICANS*) wasted in a minor role, and Xander Berkeley (*POISON IVY 2*). From (Mike) Curb Entertainment.

60s

THE FAT SPY (E.P.I., 66) D Joseph Cates, S Matthew Andrews, P Everett Rosenthal

Tubby comedian Jack E. Leonard plays twins Irving and Herman in this very dumb musical comedy made in Florida. Herman even sings an insult song to Phyllis Diller and Jayne Mansfield sings a comic song to Irving. Jive talking Jordan Christopher (*ANGEL, ANGEL, DOWN WE GO*) does a pretty good uptempo folk song about greed and a rock song about wild living with *The Wild Ones* (they had one LP). He, his girlfriend (Lauree Berger) and "Dodo" (former top 40 hitmaker Johnny Tillotson) all also sing forgettable ballads. The plot is about Jayne's cosmetics mogul dad (Brian Donlevy) trying to chase vacationing teens off his "desolate" island (which has a large



Deborah Walley in *GHOST IN THE INVISIBLE BIKINI*

airport), spying, and nonsense about the fountain of youth. The comedy stars talk to the camera and a mermaid makes a brief appearance. Mansfield (who died the next year) giggles a lot and the camera lingers on her bending over in a towel. Cates (Phoebe's father!) also made WHO KILLED TEDDY BEAR? (65). The tape came in a sell though box with the much better Mansfield movie TOO HOT TO HANDLE (59).

LOOK IN ANY WINDOW (Fang, 61) P/D William Alland, P/S Laurence E. Mascott

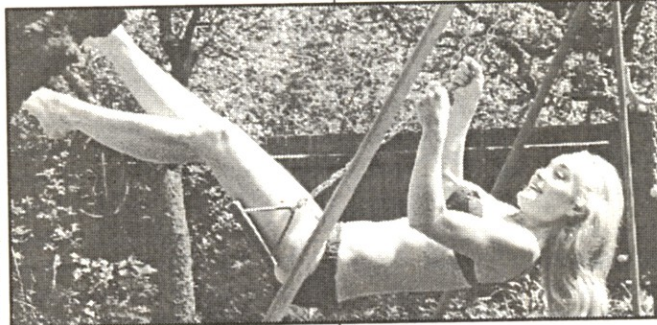
In this downbeat look at dysfunctional American suburban families, Craig (Paul Anka, who also sings the theme song), a pathetic, awkward, lonely L.A. teenager wears a weird face mask as he peers into windows on a hot summer night. When he accidentally hurts Eileen (Gigi Perreau), a friendly neighbor girl, a pair of cops (one trained in psychology, the other an older brute) want to know where everybody was at the time of the "attack." Craig's dad (Alex Nicol) was being a hopeless drunk while his bored mom (Ruth Roman) was out on the town with Eileen's egotistical rich dad (Jack Cassidy). Meanwhile, her mom (Carole Mathews) was falling for a new Italian widower (George Dolenz). It gets ugly as everyone gets together during a 4th of July poolside drinkathon. One character says, "The promised land is a fraud." Dolenz was Mickey's dad, which made me wonder if the Monkees drummer thought of this movie while singing "Pleasant Valley Sunday." Alland (known for producing 50s sci fi movies) started out working with Orson Welles' Mercury Theatre company and acted in CITIZEN KANE.



LOOK IN ANY WINDOW - Gigi Perreau

TRAUMA (Sinister, 62) D/S Robert Malcolm Young, P Joseph Cranston

In this slow paced b/w mystery, Emmaline (the short Lorrie Richards, also in THE MAGIC SWORD) returns to the lakeside family mansion, now married to her aunt's former boyfriend. She had discovered the drowned body of her aunt (Lynn Bari) as a teen. She wanders the house in her nightgown and falls for the caretaker's nephew (David Garner), an architect who researches the past. Eventually she remembers who the real killer was. Former Hollywood name Bari later showed up in THE YOUNG RUNAWAYS (68).



WHAT A CARVE UP - Honor Blackman

SPACE PROBE TAURUS (Sinister, 65) P/D/S Leonard Katzman, P Burt Topper

After some serious narration, a crew of four leave Cape Kennedy in the year 2000. They talk a lot, sit in chairs that must have been borrowed from somebody's living room and two of the men (they all seem to be in their 50s) try for the attention of Dr. Lisa Wayne (Francine York). One (Russ Bender, from many earlier AIP movies) has a dream with her on a beach backed by rock and roll music. They kill an alien with an exposed brain and blow up its ship, encounter giant crabs ("What are they?!") under an ocean and are attacked by a man in a suit sea monster (left over from WARGODS OF THE DEEP, perhaps?). The impressive, briefly seen Don Post created alien head was also used for THE WIZARD OF MARS (65) and for live spook shows. Sinister is using an alternate title for this mostly very boring early 50s style b/w AIP TV movie, but the print says the usual one, SPACE MONSTER. The make up is by Harry Thomas.

ENGLAND

DEMONSOUL (Vista, St. Ent., 95) P/D/S Elisar C. Kennedy, P Daniel Figuero

Erica (Kerry Norton with a short haired Wynona Ryder look) is troubled by nightmares and b/w flashbacks of her childhood. She goes to a creepy hypnotherapist (Danile Jordan), then occasionally becomes possessed by the spirit of a vampire and kills. The evil Selena (Eileen Daly), with two robed monk assistants, is behind it all. The female leads both have topless scenes, a bald guy on a leash is sacrificed and the hypnotist is whipped. The pretty bad low budget movie (with very bad sound) was filmed in London, using various locations including an old theatre and a comic book shop. From the same American video company that releases the WITCHCRAFT movies.

WHAT A CARVE UP! (Sinister, 61) D Pat Jackson, P/cine. Monty Berman, P Robert S. Baker

(NO PLACE LIKE HOMICIDE) A proofreader (Kenneth Connor) is summoned to the remote Blackshore Towers in Yorkshire for the reading of his uncle's will and brings along his bookmaker roommate (Sid James). The stars (both from CARRY ON movies) almost seem like a nicer Abbott (James) and a more intelligent Costello (Connor) as various eccentric characters are killed off. The loose remake of THE GHOUL (32) is pretty quiet for a murder mystery comedy but it's great to see Donald Pleasence as the bearded solicitor, Michael Gough as the ghoulish looking clubfooted butler and Dennis Price as the heavy drinking cousin. Also with Shirley Eaton (usually in a night gown) as the wholesomely sexy nurse, Michael Gwynn as the weird Malcolm, Philip O'Flynn in the (surprise) role originally played by Karloff, and a bit part by pop star Adam Faith.

80s MOVIES WITH CAMERON MITCHELL

TERROR NIGHT (VSOM, 88) P/D Nick Marino, S Murray Levy, David Rigg, Kenneth J. Hall

Lance Hayward, a silent movie star, appears as various characters (like in FADE TO BLACK) as he kills off many characters and teens who have broken into his Hollywood estate using various weapons. TERROR NIGHT features gore, nudity, sex and a satisfying surprise ending. If it had been just made a few years earlier, I probably would have enjoyed it on 42nd St. The stellar cast includes John Ireland, Cameron Mitchell, Aldo Ray, Alan Hale and Dan Haggerty (who was still alive the last I heard). Michelle Bauer is a stoned Valley girl, who runs around naked and is featured on top in a sex scene with her biker boyfriend and porno star Jamie Summers takes a bath (and is decapitated). Staci Greason and William C. Butler star as the young Hayward fans. It's all padded with actual footage from Douglas Fairbanks movies and (fake) lobby cards and posters. The 20s style songs are by Ian Whitcomb, Fred Lincoln was the 2nd unit director and Jay Richardson is in it. The print (with Dutch subtitles) is too dark.

WITHOUT WARNING (JFTH, 80) P/D Greydon Clark, S Lyn Freeman, Daniel Grodnik, Ben Nett, Steve Mathis

(THE WARNING) Two vacationing teens are killed by bloodsucking frisbee like discs (with teeth and tentacles) and their terrified friends (Tarah Nutter and Christopher S. Nelson) seek help in a backwoods bar. The scary gas station owner (Jack Palance) knows about the alien threat and tries to help but the crazed Nam vet Sarge (Martin Landau) thinks that the surviving kids are aliens in disguise. Palance and Landau are both typically intense and fun to watch and any movie with both of them in scenes with Neville Brand and Ralph Meeker as local drunks is a must. Victims (all hung up in a shack and shown in bloody closeups) include Cameron Mitchell (as a macho hunter), Larry Storch (scout leader), a young David Caruso and Darby Hinton, later in Andy Sidaris movies. Sue Ann Langdon runs the bar and Kevin Hall plays the OUTER LIMITS look alien. It's definitely the best movie by Clark, but the print is too dark and I still wonder what happened to those cub scouts!

ITALY

THE PLAYGIRLS AND THE VAMPIRE (SW, 60) D/S Piero Regnoli, P Tiziano Longo

(L'ULTIMA PREDA DEL VAMPIRO) The group of beautiful women trapped in a remote place plot is similar to HORRORS OF SPIDER ISLAND (59), THE VAMPIRE AND THE BALLERINA (60) and THE BLOODY PIT OF HORROR (66) and like those, this is a true sexy shocker. Most of the "playgirls" stranded in a castle wear see through nighties, Lyla Rocco does a strip tease, and after Katia (Maria Giovannini) becomes a vampire, she spends the rest of the movie wandering around naked. She's usually seen in the dark or just from the neck up, but it's still pretty outrageous for 1960. This is the uncut American theatrical version (Fanfare/Richard Gordon released it in 63). Lyla Rocco stars as the reincarnation of a lover of the vampire Count Kernassy (Walter Brandi who also plays his descendant and gets to fight himself). There's lots of thunder and lightning, a memorable nude staking scene and the Count has a weird disintegration scene.

THE STENDHAL SYNDROME (VSOM, 96) P/D/S Dario Argento, P Giuseppe Columbo

A police inspector from Rome (Asia Argento) develops temporary amnesia after blacking out while looking at master paintings in a Florence art gallery. Scenes where she drifts into a fantasy world (in one she's underwater kissing a fish) or into the past are interesting, you get typical amazing Argento shots (a slow motion bullet going through a mouth and a view from inside a throat) and the plot twists are surprising and confusing. The relentless blonde masochist psycho rapist stalker (Thomas Kretschmann) has razor blades in his mouth and the violence is even more nasty and brutal than usual for Argento. If Miramax releases this in America there will be major cuts. With flashbacks (related to a shrink) and nightmares. The music is by Ennio Morricone and Luigi Cozzi was the 2nd unit director. The excellent print is in English with Japanese subtitles.

CRAZY BABY (Sinister, 66) D Franco Montemurro, S Michael A. Scheiber, Ennio De Concini, Adriano Bolzoni

(LA BATTAGLIA DEI MODS) In foggy Liverpool, black leather rockers with chains start a destructive riot in a pub, a blonde is killed and Ricky (Ricky Shayne, a popular Italian singer at the time) leaves for Paris (where a Russian anarchist runs a starving artist club), Genoa (where he joins a commune) and Rome where he confronts his disapproving, rich but wise diplomat father (Joachim Fuchsberger). The father's blonde mistress Sonja

wants Ricky but he falls for her sister Martine. Ricky wins several fights (with kung fu style loud noises dubbed in), befriends and defends a guy with a bad leg named Grue and best of all, sings. Most songs are in Italian and some are ballads but when he enters a 75 hour (!) non stop music marathon ("I'm obliged to do it."), the tired rebel sings "She Don't Love Me" (while having flashbacks) and "Bumble Bee" (probably learned from the Searchers). He also sings the theme song and the original Italian version of "Let's Live For Today" is heard (on a jukebox). Elga Andersen and Eleonora Brown co-star. This hilarious, very entertaining German/Italian production must have caused some serious head scratching when released here as BATTLE OF THE MODS in 68! The print is letterboxed.

COLLEEN CAMP

NO TELL HOTEL (Palm Beach, 84) P/D/S Harry Hurwitz, S Harry Narunsky, Tom Rudolph, P/S Irving Schwartz

(ROSEBUD BEACH HOTEL) Tracy (Camp) and her workaholic fiancé Elliot (Peter Scolari) take over a failing Miami hotel. Tracy secretly arranges for hookers (led by Fran Drescher) to become bellhops and tries to have an affair because she thinks Monique Gabrielle has seduced Elliot. Meanwhile an inept arsonist (Hamilton Camp) has been hired by her rich father (Christopher Lee) to blow up the place and identical maids Cherie (from the Runaways) and Marie Currie do several rock songs and power ballads. With Eddie Deezen as an alien, Hank Garrett as the janitor with a bomb shelter,

Chuck McCann and Julia Parton. It's a very mid-80s silly comedy, but this sell through tape is a cut version, so you don't get the topless or naked bellhops. Gabrielle is still featured in a sexy scene though. The score is by Jay Chattaway.

SCREWBALL ACADEMY (VCI, 83)

D Reuben Rose, P/S David Mitchell, S Charles Dennis, Maichel Pasernek

Bishop Wally (Damien Lee, now a producer/director), a corrupt religious cult leader with a wig and large fake mustache plans to move to an island to avoid the I.R.S. Meanwhile Liberty Jones (Camp) plans to direct a movie there but has to hire an bitchy airhead

blonde (Christine Cattall) as the lead. Wally sends bikers and dune buggies to invade the beach and scare away the filmmakers. There's also a romance between a strict young Quaker style guy (Peter Spence) and Wendy Bushell, several comic Czech characters and more plot complications. A scene (shown twice) of naked blondes on the beach is backed by a song by The Slickee Boys. Supposedly, Rose (aka John Blanchard) was an SCTV director. Too bad he couldn't get any SCTV cast members to help out with this pathetic Canadian comedy (with a senseless title).

50s

A STRANGE ADVENTURE (Fang, 56) D William Witney, S Houston Branch

After doublecrosses and murder, gangsters from Omaha and some hostages all end up holed up in a snowed in cabin. Hero Ben Cooper falls for Joan Evans but the real star is Marla English (THE SHE CREATURE) as a nightclub singer who flirts with, teases and uses the gangsters. The gangster (who has a cold) is played by Nick Adams, wearing a white tie and suspenders with a black shirt. Also with Jan Merlin (later in THE TWILIGHT PEOPLE). English looks great in a bathing suit. From Republic.

PICKUP (Fang, 51) P/D/S/star Hugo Haas

Horak (Haas), a middle aged Czech widower railroad man falls for and marries the gum chewing, gold digging Betty (Beverly Michaels), who had



just been evicted. He loses his hearing (the doc says it's "psychosomatic") but when he regains it, pretends to be deaf as she tells her lover (Allan Nixon) that "that old spider makes me sick." This leads to tragedy and murder and it's sorta like *THE POSTMAN ALWAYS RINGS TWICE* from the husband's point of view. Michaels looks great, especially wearing a beret, riding side saddle on a merry-go-round, and she's fascinating to listen to as she spews out her bored, disgusted, insulting dialog. With Bernard Gorcey (Leo's dad). From Columbia. Hugo (who had first directed in Hungary) and Michaels returned in *GIRL ON THE BRIDGE* and she went on to star in *WICKED WOMAN*, *BETRAYED WOMEN* and the Hammer film *BLONDE BAIT* before mid 50s retirement.

70s SEX

SEX ON THE GROOVE TUBE (SW, 71) P/D Sean Cunningham, Talbot Brud, S Berry Hayling

(CASE OF THE FULL MOON MURDERS) It's hard to tell, but apparently Emma (Shiela Stuart) is a voyeur vampire who can turn into a bat. During the full moon, she goes down on her victims leaving smiling "stiffs." Two cops (future porn director Fred Linclon and Ron Browne) investigate the murders when they're not having sex with suspects. With the frequently arrested porn star Harry Reems as a reporter, Cathy Walker as the roommate and a funk band at a pool party. This very stupid, not funny soft core Miami comedy, narrated in mock *DRAGNET* style, may have also been released in a stronger version. Note the Joni Mitchell Blue LP and the fact that one of the women in the fast motion strip poker scene is played by Debbie Craven. Cunningham's next job was producing Craven's *LAST HOUSE ON THE LEFT* (72), featuring Lincoln.

THE DEVIL'S GARDEN (SW, 70) D/S Robert C. Chin, P Roland Miller

This is the only sex movie I've seen that was filmed in Jamaica. You get to see lots of local scenery and characters discuss "strange religious cults like the Rastafaris." A blonde (Sandra Carey), fleeing from her Satanist movie director husband, is drugged by the long haired Chang (probably played by the director, known for making early John Holmes porn movies) and is featured in several sex scenes (some semi-hardcore). The most memorable part though is a voodoo ceremony in a shack where a possessed black woman (Debbie Maguire, a one time Mrs. Richard Pryor) strips and writhes on the floor for a long time. With multiple flashbacks inside of flashbacks, noisy experimental music, demon masks, a lesbian scene, interracial sex, bondage, and an it's all a dream ending.

THE DEBAUCHERS (JFTH, 70) D Sidney Knight, P Jean Jacques Robeau

May (Tina Russell) goes to a mansion to accept a job in "an experimental film." She becomes the sexual captive of the loud, unshaven, overweight "millionaire genius" filmmaker ("We're exploring a whole new genre here"), his older live in shrink, maid and butler. May's boyfriend shows up to rescue her but is paid off and in the (surprise) ending is killed on camera. This is an early hard core sex feature (the cast names are all pseudonyms) with a lot more dialog than action. Russell, an early porn star (*WHATEVER HAPPENED TO MISS SEPTEMBER?*), later died of cancer. Knight also made *GIRLS THAT DO* (67), *LOVE IS WHERE IT'S AT* (68) and others.

THREE PHASES OF EVE, STRIPPED FOR ACTION (Cinefear)

These two early 70s movies (from extremely worn out, used to be in color prints) are cheap even by porno movie standards and have no credits. In the first, the schizoid Eve (Sandy Carey from *THE DEVIL'S GARDEN*, who flubs her lines) relates two sex flashbacks (one with two men) to her shrink (Rick

Lutz, from Ed Wood's *NECROMANIA*), then joins him at an orgy party. In the more elaborate second feature (it has even more flashbacks and dialog), a young guy called Bonaparte (he looks kinda like Ron Howard) tries to find out why Rosie was killed. He has sex with every woman he meets and a satanic looking British guy relates Rosie's sex flashbacks. It has way too many sex scene close-ups and the song "Music To Watch Girls Go By" is heard. New scenes with two comic slob "reviewers" in a theatre have been added along with 3 X trailers. This release is part of a series (just what the world needed!). See Cinefear ad.

RARE EDWARD G. ULMER

DAMAGED LIVES (Sinister, 33) D/S Edgar G. Ulmer, S Don Davis.

This one hour movie sponsored by The American Hygiene Society was Ulmer's first in America (his second was *THE BLACK CAT!*). Young David (Lyman Williams) who works for his father's NYC shipping company is dragged along to a speakeasy one night and ends up at 3 am behind closed doors with blonde society girl Alyce (Charlotte Merriam). He and his new wife Joan (Diane Sinclair) then learn the horrible truth (nobody ever says VD) and a specialist gives David a tour of a clinic where each room has a victim (either blind, crippled or with body sores). Alyce shoots herself and the now pregnant Joan ("We're dead inside") tries to gas herself and the sleeping David. *DAMAGED LIVES* is both tamer and more polished than later VD scare movies and features some powerful atmospheric shots of the seemingly doomed couple. Jason Robards (Sr.) plays David's best friend. It's from Weldon (yeah!) Pictures and originally was followed by "a 29 min. screen lecture complete with charts, graphs and illustrations". It was banned in New York for four years.

GIRLS IN CHAINS (43) D Edgar G. Ulmer, S Albert Beich, P Peter R. Van Duinen

Helen (Arlene Judge, with a pretty extreme hair style) reluctantly accepts a job as a teacher and psychiatrist at a correctional school for "girls" (most look at least 30). She tries to reform things there but the prison (and whole town) is run by killer gangster Johnny Moon (Allen Byron), whose girlfriend Rita (Robin Raymond) is Helen's sister. With a mess hall riot, horrible matrons, solitary confinement and a comic relief drunk character. Frank (Roger Clark) is a juvenile officer and Sid Melton (later on the *CAPTAIN MIDNIGHT* show) is Moon's right hand man Pighead. This, one of 11 PRC movies Ulmer made in about four years, was sent in by a reader. Judge, also in *THE MYSTERIOUS MR. WONG* (35), ended her career in *THE CRAWLING HAND* - ! (63).



RECENT

NOT FAMOUS YET (97) P/D/edit/cine./act Joe Sullivan, P/S/star Martin Azevedo, Jeffrey M. Anderson

Untalented but egotistical 24 year old singer songwriter Marty (Azevedo) starts the Shebang Sisters with his agreeable nice guy friend Jeff (Anderson). Jeff becomes the drummer and auditions are held for other band members who come and go. Blonde Serena (the impressive Erica Kelly) plans their future (and her book on them), Sven (Sullivan) starts a documentary on their rise to fame and flashbacks reveal their dating problems. Marty says they'll be bigger than Nirvana or R.E.M. People smash their radios during a live radio show, buy their CDs just to burn them and an "I hate the Shebang Sisters" homepage is established. This pretty funny low key comedy looks great for it's "\$12,000" budget and makes good use of San Francisco locations. Also with Sabrina Mathews and Lory-Michael Ringuette. 240 Dolores St. #237, S. F., CA 94103.

CURDLED (Miramax, 96) D/S Reb Braddock, P/S John Maas, P Paul Puig

Gabriella (Angela Jones), from Columbia, lands a job on an all female Miami clean up crew that specializes in murder sites. Meanwhile a bartender (William Baldwin) is busy as the "Blue Blood Killer." Jones (Bruce Willis's girlfriend in PULP FICTION) is perfect in her role as a odd but likable woman obsessed with violent crime and decapitated heads, but this is still basically a one gag black comedy that might have been a better short. When the two main characters meet, everything slows down and resembles a play. With Mel Gorman (clean up partner), Barry Corbin (boss), Bruce Ramsey (new boyfriend), Daisy Fuentes, and Lois Chiles. Quentin Tarantino, the executive producer for his Rolling Thunder Films, shows up in an in joke wanted photo. The excellent soundtrack of upbeat Hispanic songs is on Geffen.

EYES ARE UPON YOU (PGC, 97) P/D David A. Goldberg, S/music Thadeus J. Pippin

Tony (Edward Lee Vincent) owes money to Morocco (Sam Nicotero), a local Pittsburgh loan shark. He smokes drugs and has a part b/w trip sequence including a smoky fantasy with threatening naked women. Tom Savini plays the Italian Eddie Rao and gets to torture Tony's partner (Zander Teller) with a yo-yo. Just when you think this is all just about two losers, we meet the mysterious rich sculptress Amanda (Brinke Stevens) who becomes her real self (some kind of cannibal succubus abominable snowman), usually during sex. Brinke looks cool when angry ("Your mother is in hell!"), in her black gothic look dresses and, after her major on top sex scene, walking around naked holding the victim's heart. Meanwhile, Cecil, a retarded amateur astrologer voyeur neighbor, has disturbing nightmares and flashbacks. Songs by various rock bands are also heard. Goldberg is at 497 Hillside Ave., Monroeville, PA 15146.



EYES ARE UPON YOU - Brinke Stevens

JUDGE AND JURY (Apx, 96) P/D/S John Eyres, S John Cianetti, Amanda Kirpaul, P Gregory Vanger

Joseph Meeker (David Keith) dies in the electric chair after a murder spree (seen in a series of red tinted flashbacks) but somehow returns on a motorcycle and goes after Michael (Martin Kove), the hyper ex-football star who had shot Meeker's killer wife. Michael's family is kidnapped and he teams up with an L. A. ex cop (Paul Koslo) and a short, comic relief black cabdriver (who knows about voodoo) for chase scenes, explosions and shootouts in a school and a big old movie theatre. This extremely stupid and senseless excuse for a movie features Kove and Keith, both in drag (!) while in a black biker bar (!?) and a flaming football used as a weapon. Keith plays the all time worst Freddy Krueger type killer and appears as an orange haired punk, a French chef, a clown, a nerd and Elvis. Eyres also made the PROJECT SHADOWCHASER movies.

FUGITIVE X (Silver Lake, 95) P/D/S/music/star David Heavener

Adam Trent (guess who?), a computer analyst (and ex L.A. cop) with a ponytail who has nightmares is injected with a transmitter and kidnapped for a deadly "game." Upscale people monitor the action on computers in a club run by Richard Norton and his evil father. The confused Adam removes his wire frames and suddenly becomes a tough kickboxer with a mission. In one scene (inspired by PULP FICTION), a long haired idiot (Robert Z'Dar) grabs the hero, puts him on a torture wheel and a dominatrix takes over. Many die, things explode, anonymous women take their tops off and a

microphone is clearly visible. Blonde Jennifer Moe is good as a lesbian actress who helps the hero, a bloated William Windom is the alky uncle, Christopher Mitchum is a killer cop and Lynn-Holly Johnson has the thankless role of the crippled ex wife. Heavener, from Kentucky, started out writing songs for Billy "Crash" Craddock. He's directed "21" (!) features so far and now releases them too.

CHARLES PINION

WE AWAIT (Fireball, 96) D/S/co-cine/edit/act Charles Pinion, S John Walsh, Ellen Smithy

Since Pinion made TWISTED ISSUES (88) in Florida, he managed to make more twisted shot on video features on both coasts. In this 55 min. one, "The Family," led by Uncle Jack (Connell Little), includes young Barrett (Pinion), two women and a guy who thinks he's a dog. They capture, drug and torture victims. At one point, they all go for a drive (in another dimension?) and are attacked, Godzilla style by a giant, naked, overweight cannibal Christ. The often too dark 55 min. color and b/w film includes drugs, sex, tattoos, a major freakout segment and home shopping club and TV preacher footage. Music is by Eugene Chadbourne, Unsane, Monty Cazzarra and others.

RED SPIRIT LAKE (Inferential, 93) P/D/S/edit/act Charles Pinion, P/S/edit/star Annabel Lee

Marilyn (Lee), a freckled, tattooed young blonde heiress inherits a remote country house owned by her murdered witch aunt (also Lee). Two weird caretaker brothers (who were probed by aliens), some visiting city friends, sadistic killers after the aunt's secrets and vengeful phantom wood nymphs all show up. Lee exercises while a voyeur caretaker (Pinion) jacks off and she's featured naked in a steam bath. When one of the nymphs appears and goes down on a naked blonde guy he says "You are disturbing my subtle energy field." Many of the stark looking NYC underground scene cast members (male and female) appear naked, often outside in the snow. Most have fake names. With flashbacks, slo mo nightmares, rape, drugs and castration. The cast includes Richard Kern, Kembra Pfahler (whose band Karen Black is heard), a bald guy (Rick Hall) who deserves credit for his screaming and Tessa Hughes-Freeland. Music is by Cop Shoot Cop, The Lunachicks, Clint Ruin, Lydia Lunch and others. It's 69 mins. Both movies are available (\$20 ppd.) from Fireball at Box 642622, S.F., CA 94164.

NEW JERSEY

BLOOD, BULLETS, BUFFOONS (E.I., 96) P/D/S/star Zachary Winston Snygg, P/cine/act Spencer Snygg

I hate the title, but this one (from Kearney, N. J.) is pretty clever, well made and funny. Young Jack Winston (Snygg, who narrates) reluctantly agrees to help with a small time coke deal that goes bad, takes the fall, goes to jail and escapes for revenge. Snygg, who looks and acts a bit like a young James Woods, copies ideas from early Woody Allen movies and his brother (who plays several small roles) uses Sam Raimi style camera tricks. Comic sound effects are used, there's an Abbott and Costello routine, some bad taste humor and part of one nightmare is a bizarre cartoon. Blonde Amy Lynn Baxter (a Penthouse Pet Of The Year) is featured in b/w flashbacks, but the topless scenes are of dancing extras. I can imagine this Snygg guy acting in and or making bigger budgeted movies in the future.

INVASION FOR FLESH AND BLOOD (E.I., 95) P/D/S/cine, edit, FX... Warren F. Dishbrow

In a sequel to his A TASTE FOR FLESH AND BLOOD, do-it all New Jersey filmmaker Dishbrow throws in (pretty good, men in rubber suits) brain eating alien monsters, lots of blood and extreme gore, sick humor, drugs, a heavy metal band, rare sci fi movie posters and nudity. It's cheap, meandering and very tasteless, but also ambitious and actually has some decent acting. After a local nuke blast, a bitter, overweight blonde (Kathy Downs) goes after a human rapist with a shotgun, then the aliens. After a while, her skin falls off, she becomes a golden cyborg and tells a frizzy headed guy, "You will help me or I will pound you into dog shit!" Meanwhile, many characters die and two guys climb a ladder and videotape naked females for money. With the director's dad as a professor and Marilyn Ghigliotti (from CLERKS) as a date rape victim.

THE HORROR OF LONG ISLAND

NIGHT (Kino Andreiev, 96) P/D/S/cine./edit/act Glen Andreiev

Margot (Jillanne Smith), the widow of a cop, joins an alcoholic priest, a cemetery guard (Andreiev) and the husband of a vampire victim to stalk Garring (Richard Cutler), a talkative, balding, long haired crack dealer vampire who, we learn through



NIGHT - Jillanne Smith

old news footage, used to be a bootlegger. Margot, in jeans and T shirt, has flashbacks and kills several vampires, including a muscular longhaired one in a crypt. She screams, cries and yells a lot but the sound is pretty bad. Major scenes in the very serious feature take place in town (Huntington, Long Island) and by a train stop. The shot on video feature is presented by Joseph Green (of THE BRAIN THAT WOULDN'T DIE fame) who can be reached at (212) 246 - 9343. The director also made VAMPIRE'S EMBRACE.

FIVE DEAD ON THE CRIMSON CANVAS (E.I., 96) D/S/cine Joseph F. Parda, P/act Joseph Zaso

Many people who own paintings by a rich artist are killed by a mystery black masked killer. When the artist is killed, his brother (Parda, looking like a young John Saxon) arrives and investigates. Other characters are the blonde wife Gloria (Liz Haverty), a dominatrix art critic, an eccentric old art teacher and a mute butler. With a shower scene, death by piranha, a nightmare/hallucination sequence with extreme gore and too many dialog scenes against a black backdrop like in a low budget play. Many scenes (and the music) are copied from various Dario Argento movies and a poetry scene copies BUCKET OF BLOOD. It was filmed in and around

Glen Cove, Long Island.

PV

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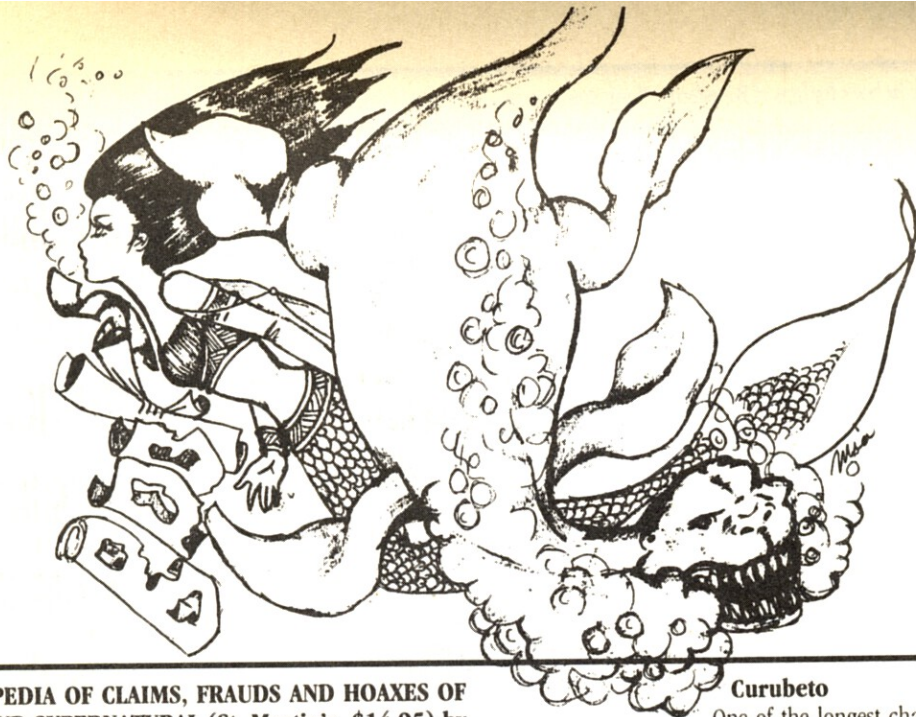
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THE ENCYCLOPEDIA OF CLAIMS, FRAUDS AND HOAXES OF THE OCCULT AND SUPERNATURAL (St. Martin's, \$14.95) by James Randi

In a time when more people seem to believe in aliens, prophecies, psychics and cults this fascinating (and funny) alphabetical guide is a healthy dose of realism. Jeane Dixon predicted germ warfare with China in 58 and the end of the Catholic Church before 90, and she still has a column! The Pope recently honored a heroic fireman for saving the Shroud Of Turin - which was woven in the 14th century. Scientology founder L. Ron Hubbard claimed he visited heaven in 63. Christian Scientists are forbidden the use of medication but church founder Mary Baker Eddy was a morphine addict. Jehovah's Witnesses believed that the world would end in 1874, then 1914, then 1975 and they still recruit new believers! And quoting a study of modern day Satanists: "though there were no documented sacrifices of children, there were more than 2000 children beaten to death by their parents in the U.S. in 1988 alone." Author/magician Randi's is busy much of the time fighting expensive libel lawsuits. Remember: Nostradamus wrote that the world will end in July 1999.

THE ESSENTIAL GUIDE TO DEADLY CHINA DOLLS (Eastern Heroes, \$19.99) Rick Baker, Toby Russell

This beautiful deluxe 258 softbound pg. book is overloaded with photos and posters (many in full color) featuring over 100 Chinese (and some other Asian) actresses, information about them and their careers and filmographies. It goes back to the martial arts stars of the 60s and 70s and includes uncensored photos from "Category 3" sex films. You'll learn that Michelle Yeoh makes the most money and that Angela Mao ended her career after a Taiwan horror movie. Many of these actresses are already cult stars outside of Asia and with the changes in Hong Kong, some will become more famous in international productions. I doubt if America will ever have so many females in action roles. Eastern heroes is a magazine and a shop at 96 Shaftesbury Ave., London, W1V 7DH, England.

CINE BIZARRO - 100 ANOS DE PELICULAS DE TERROR, SEXO Y VIOELCIA (Editorial Sudamericana) Diego



Angela Mao Ying

Sam Katzman's Victory) to the very obscure and short lived are here, each with a brief history and credits for and comments on every one of their releases. This is the first reference book to cover the output of "state's rights" exploitation kings Dwain Esper, J. D. Kendis and Willis Kent. Also with Victor (father of Al) Adamson, (Edgar Rice) Burroughs/Tarzan Enterprises, Oscar Micheaux Pictures and names like Ajax, Ideal, Majestic

Curubeto

One of the longest chapters in this 450+ pg. book (en Espanol) is on the director of THE CURIOUS DR. HUMPP (Emilio Vieyra). It's an impressive alphabetical guide to important PSYCHOTRONIC type directors, actors and themes (Anticomunismo, Delincuencia Juvenil, Fururismo, Psicopatas), and select movies (EL EXOCISTA, LA MASCARA DEL DEMONIO), from an Argentinian point of view. Some of the many other topics are Enrique Carreras (not the one from Hammer films), Bigas Luna, Brasil, Franco, Frank Henenlotter, Tracy Lords, Mexico, Paul Naschy, The Ramones and Isabel Sarli. The author is at Rineon 433 7D cp 1081 Capital Federal, Buenos Aires, Argentina.

KALEIDOSCOPE EYES - PSYCHEDELIC ROCK FROM THE '60s TO THE '90s (Citadel, \$16.95) Jim Derogatis

I don't agree with some of what Derogatis considers psychedelic, but I learned a lot from his book about the history, promotion and effects of LSD (and other drugs) and about more recent bands, house, techno, rave.... 16 chapters cover The Beatles, Stones And Beach Boys, psychedelic punk (Seeds, 13th Floor Elevators...), psychedelic folk rock (Byrds, Love...), Pink Floyd (and many lesser known 60s UK bands), Funakadelic, Hawkwind, Can (and other German bands), Pere Ubu, Wire, XTC, Julian Cope, Robyn Hitchcock and The Butthole Surfers. A discography of recommended releases follows. Fascinating, and it's nice to have Link Wray and Dick Dale listed as early influences, but I don't understand how some San Francisco bands (Quicksilver Messenger Service, Country Joe And The Fish...) can be discounted in a few sentences.

POVERTY ROW STUDIOS, 1929-40 (McFarland, \$75) Michael R. Pitts

53 studios, from the fairly well known (Chesterfield-Invincible, Majestic, Tiffany and

and Peerless. This is a great book for fans of B westerns, "forgotten horrors" and all the low budget companies that tried (for a while) to compete with the Hollywood majors. It's 534 pgs. with a thorough index. Grand National, Mascot and Monogram (already covered in McFarland books) are not here. Pitts also wrote Horror Film Stars.

PRETTY IN PINK (St. Martin's, \$14.95) Jonathan Bernstein

It's amazing just how many popular 80s movies (a lot had horror or sci fi themes) starred and were aimed at teenagers. You watched a lot of them - admit it. They're all covered in this entertaining and often funny book. Bernstein looks at the stars, the directors, the themes and the many pop songs used in these movies that became hits. Some 70s and 90s movies are here too and the end section tells you where Curtis "Booger" Armstrong, Corey Feldman and Jaime Gertz have been doing lately. 230 pgs. with a color section. Molly Ringwald is on the cover.

PAUL BLAISDELL (McFarland, \$42.50) Randy Palmer

Blaisdell (who died in 83) created (and sometimes played) some of the best late 50s monsters and aliens in movies like IT! THE TERROR FROM BEYOND SPACE, INVASION OF THE SAUCER MEN, FROM HELL IT CAME and DAY THE WORLD ENDED. His classic creation, THE SHE CREATURE, was so good that AIP used it in three movies. Models of his monsters now are sold for more money than he ever earned. He also was editorial director of Fantastic Monsters magazine (62/3) and was a good sci fi artist. Palmer corresponded with Blaisdell in the 70s and interviewed his wife Jackie and partner Bob Burns for this detailed look at the underpaid artist's brief career (mostly for AIP). It's 300 pgs. with filmography and rare behind the scenes photos.

LUCIO FULCI BEYOND THE GATES (Blackest Heart) Chas Balan

This 80 pg. digest size book looks at the horror movies of the late Italian director. With lots of good illos and behind the scenes shots and a foreword by Tom Rainone. Blackest Heart also sells Fulci Lives! bumper stickers. Call (510) 753-0169.

THE ENCYCLOPEDIA OF MARTIAL ARTS MOVIES (McFarland, \$69.95) Bill + Karen Palmer, Rick Meyers

Several books have been published recently about Hong Kong and martial arts movies, but this is the biggest (over 460 large pgs. plus 6 pgs., of stills). It's no trendy coffee table book, but is a useful reference with 3281 A-Z entries, many (not all) with credits and reviews with an extensive index and lists of aliases. You get Van Damme, Rothrock and Don "The Dragon" Wilson movies here along with all the Asian titles and many are rated with stars, based mostly on the fight scenes. The three authors also wrote Martial Arts Movies (Citadel) way back in 85. Asian movie fanatic Art Black recommends this book but cautions that it's "riddled with errors."

LUGOSI (McFarland, \$55) Gary Don Rhodes

Here's a new guide to everything Bela. Besides a biography, credits and notes on every film (including the ones in Hungary and Germany), serial, newsreel, stage, TV, radio, records and personal appearance, Rhodes compiles info on Lugosi's politics, his houses, agents, court appearances (most were for divorces), and unfinished projects. Other sections chronicle Bela articles, reviews, and books and quotes from and about him. The earliest (stage) review (from 1903) called him "spellbinding" as Svengali's henchman in Trilby. The author once

published a Bela newsletter. The 400+ pg. book has a photo cover (most McFarland books don't) and many excellent previously unpublished behind the scenes photos.

SET VISITS (McFarland, \$38.50) Bill Warren

Interviews with 32 actors, directors and various behind the scenes people were conducted by Warren when he was on the sets of five major productions while working on articles for Fangoria or Starlog. A review, the cast and credits are also here for each film (BRAM STOKER'S DRACULA, GREMLINS 2, DARKMAN, INNOCENT BLOOD, and JURASSIC PARK). Some interviews are with Roman Coppola, Phoebe Cates, , Rob Tapert, Mac Ahlberg and Wayne Knight. Warren also wrote the two volume Keep Watching The Skies!

GANGSTER FILMS (McFarland, \$49.95) Michael L. Stephens

In the followup to his McFarland Film Noir book, Stephens has written an alphabetical encyclopedia of gangster movies including features (from silents to Jean-Pierre Melville, John Woo and movies, with credits, plots and info, stars (many for just one part), directors and other important behind the scenes people, studios, themes, fictional characters and an index. 377 pgs.

EXPLORING SPACE: 1999 (McFarland, \$36.50) John Kenneth Muir

Tired of hearing about STAR WARS and STAR TREK? How about Gerry and Sylvia Anderson's British series that starred Martin Landau and his then wife Barbara Bain? All 48 episodes of SPACE: 1999 have chapters here, along with a history of the 73-77 show and collectables. I like the lunchbox with Bain being captured by a giant tentacled space monster.

POSTER PRICE ALMANAC 1996/97 REVIEW (Separate Cinema) John Kisch

From A HAUNTING WE WILL GO to ZULU DAWN, this tells you what movie posters (worth \$25 and up) are going for these days. Plus how to reach many dealers and auction houses. It's the 11th edition and is nearly 500 pgs. (no illos). Did you know that a copy of a FRANKENSTEIN poster was auctioned in 93 for \$180,000!? Call (914) 452-1998

KILLER B's (Permanent Press, \$14.95 ppd.) D. Scott Apel

237 of the best movies on tape that "you've probably never seen" are reviewed in 342 pgs. Chapters are by genre and the reviews are longer than in most books. The majority of the titles are 80s/90s. Some of Apel's faves that I liked too are ATOMIC CAFE, FREAKED, MATINEE, MIRACLE MILE, SHAKES THE CLOWN, THEY LIVE and TICKET TO HEAVEN. Box 700305, San Jose, CA 95170.

VIDEO HOUND'S VIDEO PREMIERE'S (Visible Ink, \$17.95) Mike Mayo

Direct to video and limited release titles from ACROSS THE MOON to ZERAM are reviewed in 430 pgs. There are a lot of horror, cult exploitation and indy release titles along with more mainstream titles and director's cuts of older classics. With bones for ratings, descriptions of objectionable material (nudity, drug use, violence...) and a long index. There are now at least 8 "Video Hound" guides by various writers.

BIZARRE SINEMA! - HORROR ALL'ITALIANA 1957-79 (Glittering Images) Stefano Piselli, Riccardo Morrocchi

This is the most impressive looking horror movie book since Graven Images. It's oversize (9 1/2" x 12 1/4"), hardbound, in English, French



THE DAY THE WORLD ENDED

and Italian and many of the 176 pgs. include full color. The main chapters are on Riccardo Freda, Mario Bava, Antonio Margheriti, and the lesser known Renato Poselli (VAMPIRE AND THE BALERINA) and Massimo Pupillo (BLOODY PIT OF HORROR). An end chapter covers all the appropriate movies by other Italians. No matter how much you might be into these movies, you have not seen all these rare uncensored stills, illustrations and many Italian posters. Some full color pgs. are nothing but posters, all with excellent art. Barbara Steele (who is in here a lot) wrote the forward. Per Aduti. Via Giovanni da Montorsoli, 37/39 50142 Firenze, Italy.

We received new editions of: ASIAN CULT CINEMA (Boulevard, \$14) by Tom Weiser. This new, over 300 pg. book is an updated version of Weiser's two self published Asian Trash Cinema books. Reviews (with rating) go from the ACES GO PLACES movies to ZU: WARRIOR FROM MAGIC MOUNTAIN, a briefer section covers older martial arts titles and filmographies follow. BARE FACTS VIDEO GUIDE 1997 SUPPLEMENT (Hosada, \$9.95) by Craig Hosada. This 240+ pg. supplement to the most recent (96) main book, is bigger than Hosada's entire first edition. This shows that he has gotten even more thorough in showing where actresses and actors show skin and that naked acting is more common than ever. (see pg. 24). CREATURE FEATURES (Boulevard, \$7.99) by John Stanley. For the first time this book (it's an updated 5th edition) is available as a handy paperback. It's 582 pgs. (no illos) with reviews from ABBOTT AND COSTELLO GO TO MARS to ZU: WARRIORS FROM MAGIC MOUNTAIN, all with star ratings. SCREEN WORLD 1996 FILM

ANNUAL (Applause, \$49.95) by John Willis + Barry Monush. Published annually since 49, this has (lots of) pictures and cast and credits for every feature released in America (during 95) plus star biographical data and obits. 330 pgs. with a color section. INTERNATIONAL MOTION PICTURE ALMANAC & INTERNATIONAL TELEVISION AND VIDEO ALMANAC - 1997, both edited by James D. Moser, are huge (aprox. 700 pgs. each) industry guide books with stars and their credits, awards, obits, companies and addresses and much more. The Motion Picture Almanac has been coming out for 68 years. Call (212) 247 - 3100 for info.

Also: HAPKIDO - KOREAN ART OF SELF DEFENSE (Tuttle, \$9.95) + THE KI PROCESS (Weiser, \$11.95) by 7th degree black belt Scott Shaw are serious books on Korean martial arts and Ki (the universal life force). Shaw has been in these pgs. before for his movies. SUBURBIA (St. Martin's, \$12.95) by Eric Bogosian, is the screenplay of Richard Linklater's recent movie. THE ANDERSON FILES (boulevard, \$5.99) by Marc Shapiro, is a very brief unauthorized biography of Gillian Anderson. And thanks to The Berkeley Publishing group for the many sci fi and fantasy novels

McFarland is at P. O. Box 611, Jefferson, N. Carolina 28640 or call them at (910) 246-4460 - and ask about their nearly 200 pg. new 97 catalog. St. Martins, (also the publisher of the PSYCHOTRONIC VIDEO GUIDE) is at 175 5th Ave., NYC 10010. Some of the books reviewed here might be available through the mail from See/Hear (212) 982-6968 or Last Gasp (415) 824-6636.



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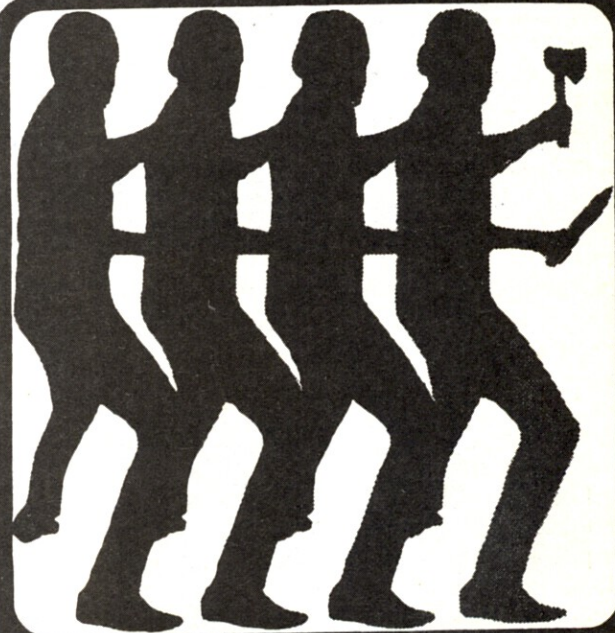
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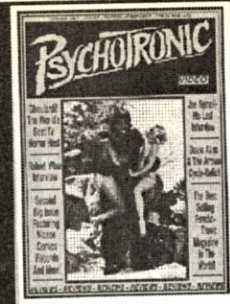
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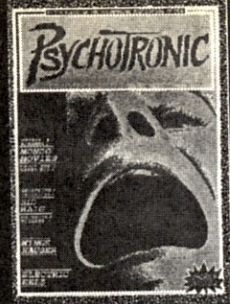
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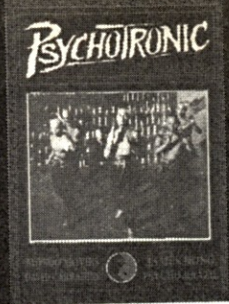
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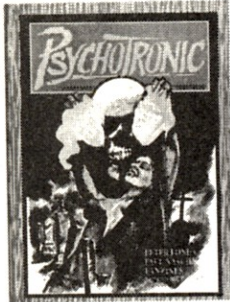
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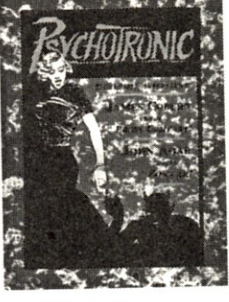
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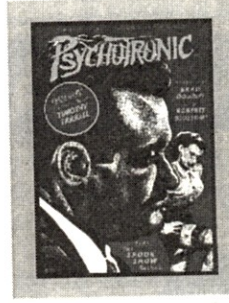
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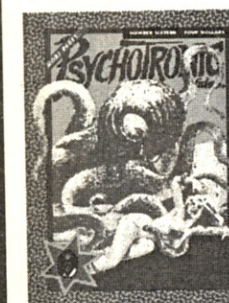
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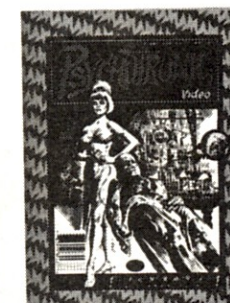
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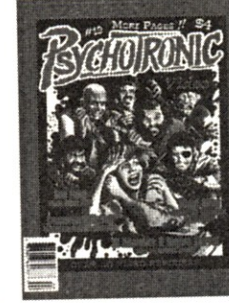
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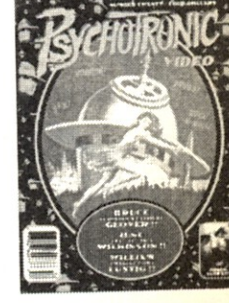
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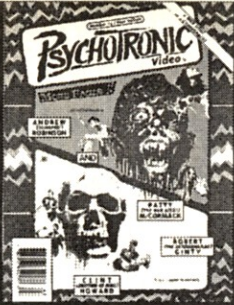
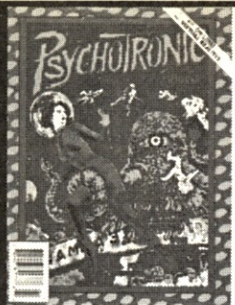
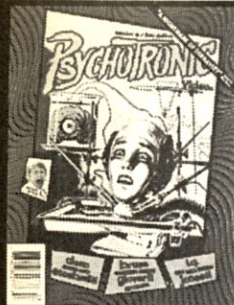
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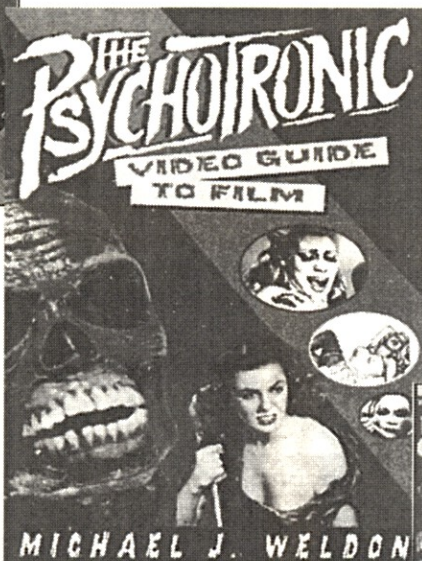
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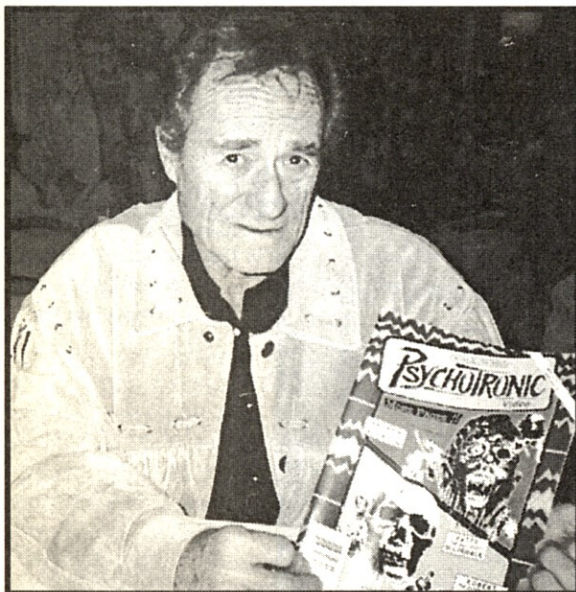
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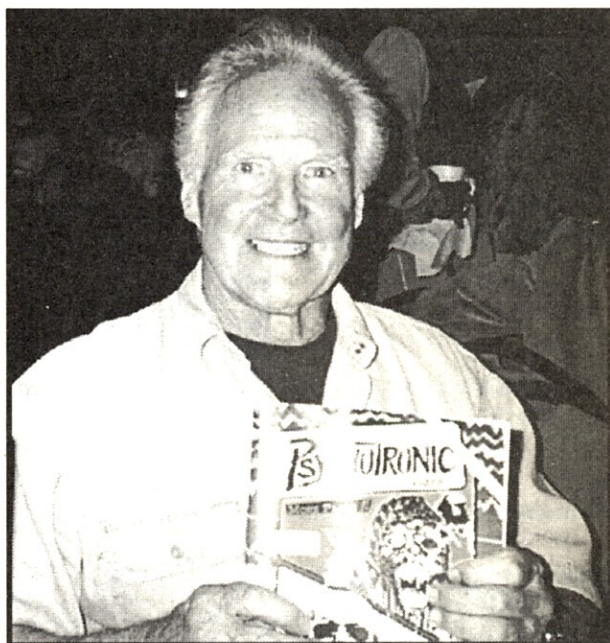
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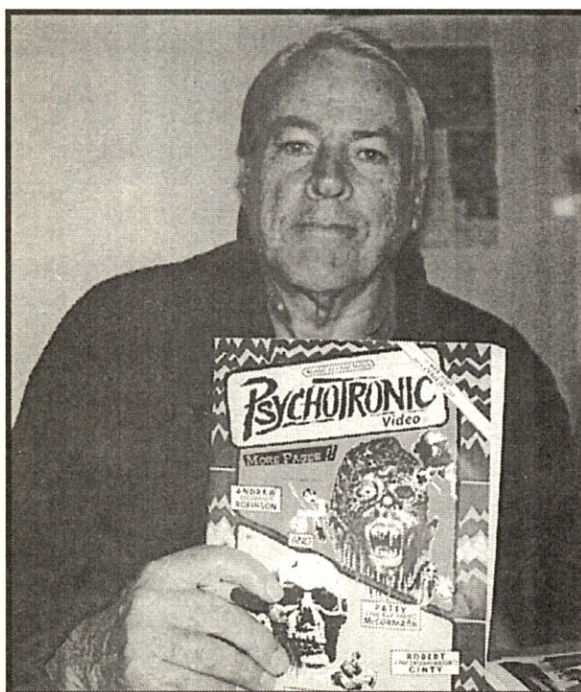
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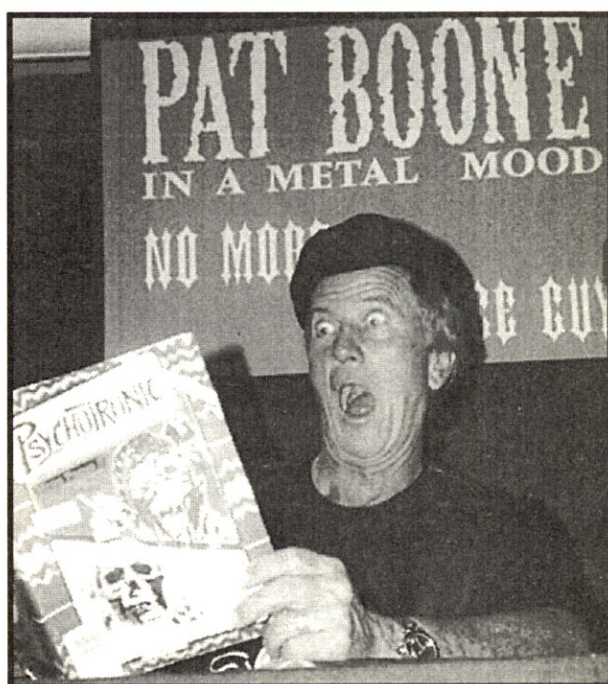
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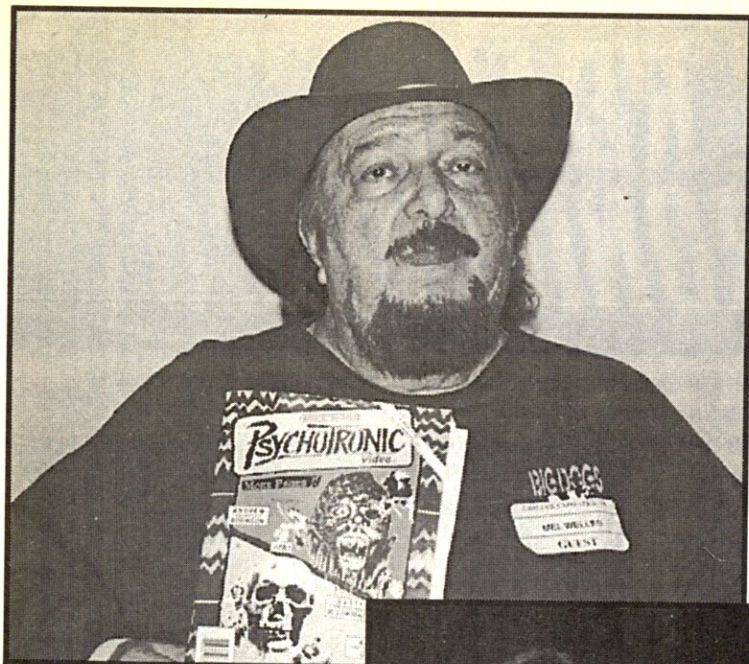
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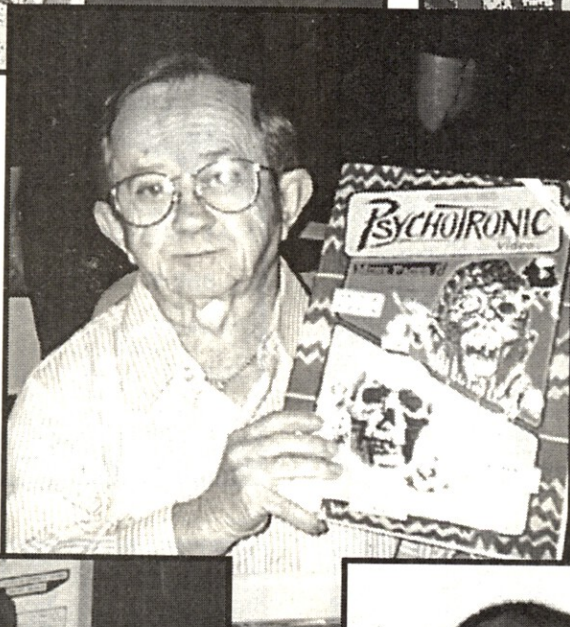
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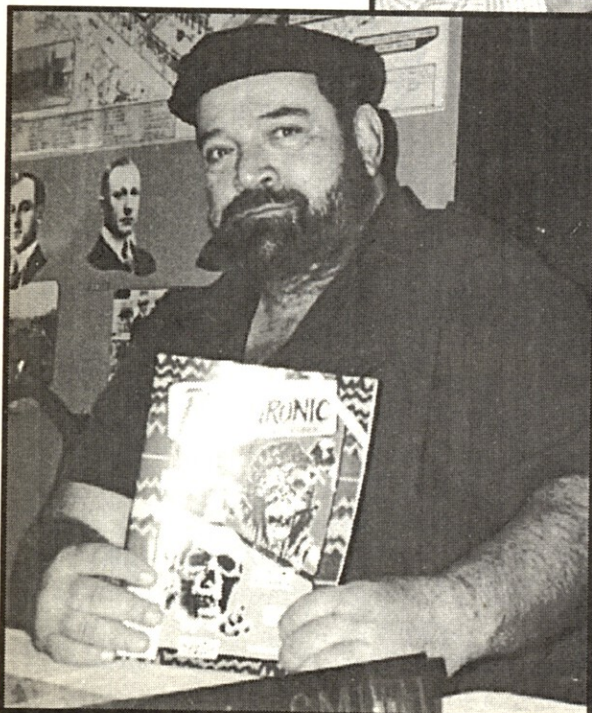


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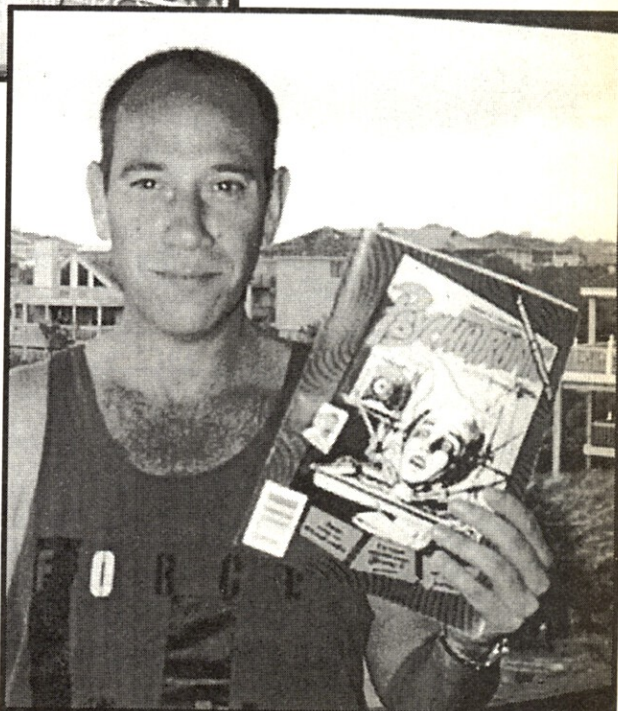


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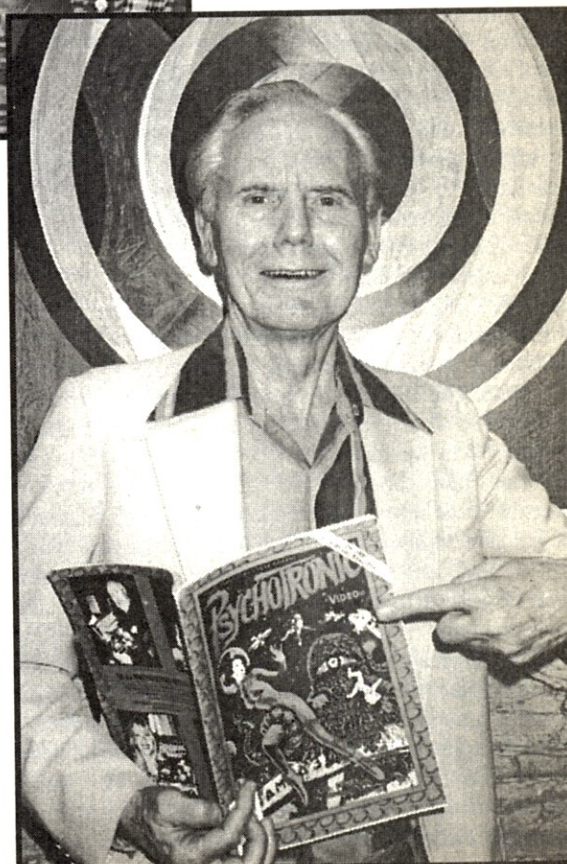


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THE DAMNED AND THE DEMENTED!

By ART BLACK

When I hear the words "reunion tour," I reach for my revolver. Destroy All Monsters got back together a couple years ago to promote/cash in on the box set retro hoopla whipped up by Byron Moore and Thurston Coley, and videographer Cary Loren has distilled the resultant noise down to **Clear Day**, a record of the '95 tour melded with B-movie footage and a footlocker fulla visual manipulation. The original songs from their long-ago 45's are present (in abridged form), along with the Black Sabbath covers and art/noise experimentalism that didn't squeak into the popular perception of the band until ColeyMoore rewrote public memory. Interpolating brief backstage interviews and live footage (and considerably more of the shriek/drone aspect of the band than the newave Niagara front), the video was largely invented in the editing room: overlapping images, found footage, step-printing, color-shifting abound. "**Shake A Lizard Tail**" or "**Rust Belt Rump**" differs only nominally, being a Cary Lowen film built of reconstructed public-domain footage with a soundtrack of DAMjams (among others: I sniffed a hefty whiff of Troggs in the mix). (Book Beat, 26010 Greenfield, Oak Pk., IL 48237)

Traces Of Death IV—Resurrected is a Heavy Metal snuff film full of human bodies pierced, split, dismembered, and turned inside out. Burnings, shootings, genetic nightmares, traffic accidents, suicides, South American executions in tight close up and vivid technicolor. All one's insides on display in an explicit gorefest guaranteed to curdle your lunch. The motorcycle and car crashes partway through serve almost as light comic relief, as does the native with testicles so grossly enlarged (picture a beanbag chair) he needs a neighbor walking behind to help hoist them up the stairs to his hut ("a massive case of elephantitis," the bonehead commentator malaprops). (Dead Alive Productions 1933 W Main St #5-200 Mesa AZ 85201)

Jack The Dipper, the newest from director/writer/producer Emmy Collins, kicks off with Em fucking a piece of heavy construction equipment. In grainy B&W with occasional sync sound it purports to tell the tale of notorious Jesus cartoonist Jack Chick and some lowlife trailerpark cheeseball dude he sort of picks up and then pisses off, followed by a snippet of gratuitous toplessness, all in well under five minutes. (Frugality Films, 1725 B. Madison, Memphis TN 38104) **The Starship Piddley-Shits** is every bit as clever as its name: with a warning on the box "for immature audiences only," it's an intentionally cardboard B&W Sci-Fi serial that made me laugh on first viewing, though on retrospect I can't imagine why. (Jason Lukianowicz 4200 Westbrook Dr #424 Brooklyn OH 44144) Damon Foster is a name familiar to readers of *Oriental Cinema* magazine (recently declared defunct, but that could just be wishful thinking on the part of its detractors). Damon's **Hot Dogs On The Run** (the title a sideways homage to HK's classic *Wheels On Meals*) might play like nothing more than a series of juvenile anti-PC jokes to your average Harold, but to a

Martial Arts film fan, it's jam packed with much deeper, much more resonant juvenilia—in fact it's a virtual "but-still" athlon of kung fu clichés (and borrowed music). Character names: Wacky Chan, Drunken Masturbator, Jig Kelly. The vid's more accomplished recent cousin **Age Of Demons** spices up the recipe with music by SF's Gargoyles, jokes about fags and wets, some delicious toplessness, and platinum haired, pointy-bra'd 50's revisionism. ("Your stupid minds... stupid, stupid, stupid...") Flat, cheap, wilfully amateurish with a script consisting of nonstop one-liners. The one thing Damon takes seriously is the martial arts: with the most ambitious choreography I've yet seen in nickel-budget filmmaking, the vids include Jackie-inspired outtakes at the end with several Damon pals bloody and unconscious after a kick came just a hair too close. (POB 576 Fremont CA 945370576)

If Rosa von Praunheim is the Orson Welles of gay cinema (why not? Kenneth Anger's the Melies), then **Neurosia: 50 Jahre Pervers** (Neurosia: 50 Years Of Perversity) is his Citizen Kane. Playing himself, a heartily reviled Rosa is gunned down onstage in the opening moments. Thereafter, Desiree Nick interviews his former actors/collaborators from the past several decades to reveal a cinematic history Leonard Maltin won't tell you about, with a musical payoff that'll bring a tear to the eye of even jaded homophobes and Damon Foster. Seedy entertainment, like a super-8 John Waters with angry content behind the camp. (In German, with English subs.) **Born In Flames** is Lizzie Borden's surprisingly prescient 1984 film about radical female empowerment, basically the same story as

Switchblade Sisters, only writ global, in a society ten years after the great social upheaval rewrote all domestic rules and liberated the suburban housewife. Played like the best science fiction, matter-of-factly without explanation or exploitation, it suffers slightly from the overly repetitive music score and rambles maybe a bit too much for its own good, but assured pseudo-documentary direction and acting (from a cast including Kathryn Bigelow and Eric Bogosian, Adele Bertel and Pat Place), imagery (chopped meat being plastic-wrapped for market juxtaposed with a condom slipped onto a dick), and prognostication (a bomb in the world trade center) make for entertaining and intelligent viewing. (153 Waverly Place



JACK THE DIPPER

NYC 10014)

Vive L'Amour is Taiwanese director Tsai Ming Liang's acclaimed tale of alienation and quiet desperation. A lonely woman, a street hustler, and a failed suicide sort of connect, sort of avoid one another while illicitly killing time in a sparsely furnished, unrented flat. With no music and little dialogue (one tossaway exchange in the opening ten minutes; the first actual conversation doesn't happen until nearly an hour in), the tale hangs on the acting and visuals. In other words, not for the impatient. I confess: I FF'd. Helpful hint: whenever a character lights a butt, they're about to stare thoughtfully into space for several minutes. Use this knowledge wisely. (Fox Lorber)

Harry Langdon you may recall as a silent comedy footnote, if you remember him at all. Kino Video want to change all that. **Long Pants** (1927) won't help much. Directed by a young Frank Capra, it's a slow, static, and largely unfunny showcase for Harry's slightly retarded everyman character. **The Strong Man** (1926), also directed by Capra, similarly tends to let the camera linger on Langdon doing nothing but looking genuinely stupid for protracted stretches, but at least has the sense to deposit the chump in an engaging WWI-aftermath story, meandering though a

disconnected series of episodes to a terrifically entertaining climax of mass destruction in the rowdy music-hall of a town ruled by gangsters. **Tramp, Tramp, Tramp** (1926), directed by Harry Edwards and co-written by Capra, is easily the gem of the batch. Starting slow and building slower, it finally hits stride at about the half-hour mark, including some still-amazing stuntwork and a great cyclone-ripping-through-town payoff that makes **Twister** look like so much hot air (DVD multi-directional AC3 digital sound notwithstanding). All Kino's transfers are gorgeous (helluva lot better looking than most of the films in the first few paragraphs), with supporting short features on each tape. (333 W 39th St NYC 10018)

More reissues, from Samurai Cinema, a division of AnimEigo: **The Chinese Jade**, first in the series commonly known as "Son Of The Black Mass" (retranslated by SC as "Sleepy Eyes Of Death") is a short but overstuffed tale of Ronin vengeance and deceit that plops the viewer midstory and unfolds its Maltese Falcon plot in layers. **Sword Of Vengeance** is part one of the series "Lone Wolf And Cub", popularly re-edited stateside years back into **Shogun Assassin**, and later **Lightning Swords Of Death**. Here presented in its original form, letterboxed with terrific yellow subtitles against black background with explanatory notes (Chinese Jade even includes a printed cribsheet of background and related information), the story is more linear and involving than the prior US version, less excessive and campy, hyperstylishly unfolding a pair of interrelated stories (then/now) with terrific music and clever, odd use of sound. Not to mention the absolutely beautiful violence. (POB 989 Wilmington NC 28402-0989)

Yuen Biao has surprisingly called **A Kid From Tibet** his best film; not coincidentally it's the only one he ever directed. His nemesis is one of the screen's great baddies, Yuen Wah (a classic match, they squared off in numerous films including **Kick Boxer** and the spectacular **Iceman Cometh**), along with the sultry Nina Li Chi—too often wasted in good girl roles when she's clearly sculpted for villainy. Great cast. Great Tibetan locations at the beginning. Great Escheresque set for the final showdown. Mediocre movie. SYS (aka Youngtze) Video's version is fullscreen, with subs intact but dubbed anyway. **Retreat Of**

The Godfather features a supporting role by another of modern cinema's great bad guys, Dick Wei (credited under his earlier "Ti Wai" monicker), who has squared off against Jackie Chan in as many films as anyone alive, in addition to duking it out onscreen with Jet Li, Sammo Hung, Michelle Yeoh... all the greats, even Chow Yun Fat. Dubbed in English, the pic only really comes alive when (good guy) Dick is onscreen kicking ass. **Sword Of The Serpent** is SYS's retitling of **The Sword Stained With Royal Blood** (1993 version, not the original Chang Cheh gem). Again starring Yuen Biao (in period costume), with a fine supporting cast including Danny Lee and badass Tsui Kam Kong (why is it HK has so many great bad guys?), it's a kinetic wirework-filled fightfest that opens with a terrific mass slaughter and slides gradually downhill from there. Slightly letterboxed and subtitled, the addition of dubbing this time assigns new names to the characters ("Golden Snake Man" becomes "Serpentor"; another is now "Tofu") which the campy voice crew occasionally forget and revert back to the originals, in addition to sometimes reading the subs, sometimes making up whole new dialogue ("Go ahead, make my day"). In the interest of removing scenes too dark or too slow, SYS has instigated creative jump-cutting that renders the film 8 or so minutes shorter than the import version. **Revenge Of The Tiger** is similarly abridged, being the middle third in a condensation of the Taiwanese **Wong Fei Hung** TV series, which in its original form runs to about 90 tapes. Don't expect to make sense of

the disconnected plot threads, slash-edited with no regard for linearity or continuity. Shifting alliances abound in the convoluted plot, as do unconvincing wirework fights and borrowed music. (10545 Humbolt St, Los Alamitos CA 90720)

Back in the mid-80s, Ric Meyers (author of *Martial Arts Movies* and columnist for *Inside Kung Fu*) put together a pair of compilation videos for Ocean Shores Video (in the credits called "Ocean Shroes"). **Ninja Mania** is one, combining footage from 6 of their titles, including "ninja women mud-wresting" from **A Life Of Ninja** and close to half of the only decent movie excerpted, **Ninja In The Dragon's Den** from former Shaw Brothers mainstay, now director/star Philip Kwok Tsui. Renowned for their lavish costumers, Shaws also had a forgotten history cranking out all manner of films including musicals, soap operas, even supernatural tales. **Inframan** was their mid-70's version of a Japanese superhero/monster-suit film, starring a youthful Danny Lee, who as Lee Hassen would also star in Ho Meng Hua's giant gorilla-suit schlock classic **Goliathon**. Written by script-machine I Kuang, art-directed by Johnson Tsao, it scored a thumbs-up on the box from Roger Ebert (who sadly tainted his recent review of **Double Team** with a reference to "Soeey Hark" as "director" of the famous Chinese Ghost Story series). Ambitious effects and creatures who can toss their heads on the ends of slinkies are a plus. Static fullscreen cropping, not so much. A lot of the action, oddly enough, just didn't happen to occur in the middle of the widescreen image. All GoodTimes vids are excellent LP transfers. (16 E 40 St NYC 10016)

Xenon Video (through their Arena imprint) have inked a deal for

stateside release of selected titles from England's esteemed Eastern Heroes video line. Just in are five offerings in their Sonny Chiba fashion line, which I haven't had time to try on, as well as the 3-volume Bolo Yeung collection. The notorious **Chinese Hercules** (1974) stars Chan Wai Man (proud young thug who has subsequently played a triad in everything from director Kirk Wong's gritty **The Club** to the recent **Young And Dangerous** series) as the good guy who smashes his own hands after accidentally killing a nemesis in a street fight, with Bolo in maybe 20 minutes of footage as the evil badass killer that has to be defeated in the



final reel. I'm not entirely sure how a movie this one-dimensional and predictable manages to be at all endearing, but it does, in a grim retro cornball kinda way. **Chinese Goliath** (not the original name, but I've been unable so far to track down the release title) is somewhat less successful, particularly in this fullscreen transfer, where once again the lack of pan/scan means all too often we're left looking at the side of a house, with Bolo's shoulder at the very edge of the frame, or Philip Ko's ear, or (good guy) Dragon Lee's thumb. Layer this atop a script that manages to ramble aimlessly and go nowhere simultaneously, and you've got a pretty marginal piece of celluloid. **Chinese Samson** (formerly **Writing Kung Fu**) is more of the same, only widescreen. Once again Bolo is the irredeemable baddie with screentime limited to however long it takes to beat up a number of innocents and then suffer ultimate defeat from the hero, only this time he's also the director. All Xenon releases are available in SP or budget EP versions. (1440 9th St, Santa Monica CA 90401)

Island Warriors has long been reviled as a miserable piece of martial arts moviemaking, which it is, but that's like saying **Pulp Fiction**'s a lousy Samurai pic (sword scene notwithstanding). Perhaps it should've been called *Prehistoric Switchblade Sisters Of The Mysterious Island*, and we wouldn't have had this problem. A bevy of babes in gold bikinis and tight black leather while away the hours on picnics, cheerleading practice, gymnastics, square dancing to cheesy pop,

bubblebath lesbianism, catfights, and castrating random male bandits with a razor hook. Which would be fine if the next rock over weren't the Isle Of Horny Men. In a story that Freud would love, the babes keep a handful of guys around for breeding purposes and to build them a bigger, more powerful cannon. Surprisingly shy about frontal nudity, the film does offer the princess's line, "only my kung fu can save him," and an example of her immortal clothes-flying-in-all-directions stance. He of course recovers and rewards her with a flesh injection, but there's a twist to the tale... Available in EP or SP versions, Best Film & Video also have several of Cynthia Rothrock's better-known pics including **Honor & Glory** with Robin Shou, directed by uberpedestrian Godfrey Ho (credited as "Godfrey Hall"). Government agent Cynth and her kung fu-savvy reporter sis (Donna Jason) tangle with an evil bank president/international arms broker and his hitmen, while wrestling with residual broken-home trauma regarding their divorced undercover agent father. Excise the dad and assorted other subplots, add Yukari Oshima and more Robin Shou and presto, you've got the HK release **Angel The Kickboxer**. (108 New South Road, Hicksville NY 11801)

As opposed to **Angel Of Kick Boxer**, a different movie entirely, despite my lies last issue. This one features Eddy Ko and Ben Lam in a story of mainland immigrants and their crime spree gone awry in Hong Kong. Notable mainly because Yukari not only gets pissed off, but pissed on, it's basically a take-out version of **Long Arm Of The Law** (1984), one of THE great crime stories of all time and a landmark of HK filmmaking that set the stage for John Woo and all his spawn. **Angel's Mission** again stars Yukari ("Cynthia Luster"), as well as Dick Wei (inexplicably billed as "Ron

Van Lee") in an overcomplicated story of Triad double-crosses from Godfrey Ho. Former Shaws star Chen Kuan Tai and Philip Ko (also credited as "action specialist") are among the allies who turn to foes before the big gun finale thins the ranks of duplicitous gangsters in a sprawling estate with absolutely no furniture, where the reigning boss has been holding a wild


party consisting of a dozen or so white guys sitting on the floor drinking cans of beer and singing "For he's a jolly good fellow". John Woo's 1978 costumer **Last Hurrah For Chivalry** deals with all the issues he'd later become famous for: loyalty, male-bonding, treachery, and melodramatic violence—only in a period setting. Fully letterboxed with excellent subs or dubbing, it's directed with a sure hand and striking visuals that remind more of King Hu than Woo's mentor Chang Cheh. Truth is, having previously seen this only on the Chinese full-frame, cropped-substape, I was less than a fan. Until now. **Duel To The Death** (1982) is one of those select must-see films that—along with **Zu Warriors From Magic Mountain** (upcoming from Tai Seng)—bridged the gap between the grand Shaw Brothers epics and the new wave of martial arts films in the later 80s. (Japanese) Tsui Siu Keung and (Chinese) Damian Lau are born rivals, destined to face off against one another in the titular battle despite their deep mutual respect. Eddy Ko is the frog in the porridge, stirring up trouble around the edges of the plot. All of which is just a skeleton really,

a framework upon which director Ching Siu Tung can hang his grandiose set-pieces. Like Shaw's best pictures, **Duel** has strong characters, a lot of plot, and memorable sets & costumes, but made for rival studio Golden Harvest, it adds state-of-the-art effects and bitter, resonant irony. A classic. (170 South Spruce Ave Suite 200, South SF CA 94080)

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The Candy Snatchers - One of the best exploiters of the 70's. "... a real find ... obscure and well made." PW15. Susan Sennet \$29. J.D.'s Revenge Blaxploitation/\$emotional classic \$25. Guncrazy - Drew Barrymore \$29. Bloody Brawl [Montego] - Unique western w/ rebel slaves & sex \$29. Train Station Pickups - Odd mix of Christianne F. and teen exex. German \$29. Under the Doctor - British sex comedy \$29. Deadly Darling - Like a Hong Kong Ms.45 \$29. Black Belt Jones - Jim Kelly \$25. Cleopatra Jones - Samara \$25. Classy patra Jones and the Casino of Gold - Exploitative sequel \$25. Hero and Popeye An Orgy of Power - Sexploitation \$29. The Incredible Sex Machine - Sexual assault initiator \$25. Don't Go Near the Park - Orgy of Power - Sexploitation \$29. House of Terror - Obscure horror. 1972 \$10. Evil Laugh -Obscure gore horror \$10. Joy - Private Screenings exploiter \$15. Booby Hatch (Dirty Book Store) - John Russo 70's exploiter \$29. Plan 9 From Outer Space - A fine piece of work \$19. Commando Amateurs - Like a Dirty Doll Squad \$39. The Naked Zoo (The China Gang) - Russ Tamblyn \$10. Pyro - No picture box \$25. U.S. Vice (Join the Punished) - Russ Tamblyn \$10. Drive-In Shutter release. With Spanish subtitles! \$39. Poor White Trash - All time drive-in classic \$29. Vampire Hookers - John Cerradine \$19. Tales From the 61mi Hospital - Krasy Kutz \$25. Hell Pentastity Sergio Garrone \$19. The Sinful Bed - Euro 70's exploiter \$25. The Kiss - Gary Sinyard \$19. House of Whipcord - Where the the women who reject him. 1975 \$29. The Night Shift personality Psycho kills the women who reject him. 1975 \$29. The Night Slasher - British psycho thriller. 1970 \$29. The Princess and the Call Girl - Radley Metzger \$39. Multiple Maniacs - John Waters \$19. Run, Virgin, Run - Euro sex comedy \$29. Pass Black (Disco 9000) - Late 70's blaxploitation \$25. Dahmer: The Secret Life - Low budget recreation has an ending 70's look and feel \$39. Biokids - Grated Phillip Phillips \$25. The Killer - Rager knockoff \$19. Pugnitive Girls Complete - Kicked off the biker boom \$19. Hell's Belles - Revenge from the Cold Anger \$19. The Hard Ride - 'Nam vet battles bikers. 1972 \$19. Chrome and Hot Leather - Biker action w/ Marvin Gaye! \$19. Far From Home - Drew Barrymore. See review in FW19 \$25. Doctor Gore - Pat Patterson's mammoth sex \$39. Strangers in the City affecting local NYC tenants since 1962 \$25. Nothing But a Man - Bill Laborator's prejudice during the civil right era. \$29. All the Cold Strangers - Samantha Eggar \$19. Masque of the Red Death - Vincent Price \$19. Ginger - Essential exploitation. Cheri Caffaro \$25. The Abductors - 2nd in the Ginger series \$25. Girls Are For Loving - 3rd in the Ginger series \$25. A Place Called Today - Great exploitation plus nude scenes for Lana Wood and Cheri Caffaro \$19. Mona's Place - Sex western \$25. Escape From Blood Mountain - Eddie Adams \$19. Smooth Velvet - New Sil - French film \$29. La Petite Sirée - Schoolgirl falls for older man \$29. Bucktown - Fred Williamson \$19. Score - Radley Metzger exploitation w/ Lynn Lowry \$29. House on Straw Hill - Erotic horror w/ Linda Hayden \$39. Thunder Road - Excellent Robert Mitchum vehicle(s)! \$25. Cape Fear \$2) The Original classic \$25. Sheba, Baby - Paul Friedel \$29. Foster - Paul Friedel \$29. Starlight Hotel - Classic \$25. Space in the Place - Sun Ra. See review in FW 11 \$25. Fabrizio classic - Antonioni \$19. Snake Dancer - Glenda's exotic dance routine gets her busted. Erotic Euro entry \$39. The Girl - Franco Nero is sandbagged by 14 yr. old nymphette \$29. The Thorns (The Divine Mr. X) - Religious satire w/ Betty Midler \$19. Shaft - That Shaft... Shaft... Shaft... \$19. Shaft's Big Score - Sequel to Shaft \$29. Shaft in Africa - Mo Shaft \$19. The Best of Sex - Exploitation essential trailer compilation hosted by Jerry Brundage \$29. The Love-Thrill Murders (Sweet Savior) - Troy Donahue as Manson? \$25. Cat in the Cage - Goleen Cam \$10. Emaniuelle in Bangkok - food entry in the series \$19. Sister Emaniuelle - Teen sent to convent school \$19. Midnight Strangers - Wealthy woman turns tricks for kicks \$19.

moral Tales - Waleisan Borowczyk classic erotic quartet. Complete 100 min.
 version. No picture box \$29. Emmanuelle's Revenge - Joe D'Amato \$19. Dirty
 Harry - Incomparable \$19. Sunrise - Silent classic \$15. The Peacemakers -
 Ultra violent biker \$39. Playgirl Killer - Canadian Z horror \$35. The Wamp
 Woman - Complete 73 min. version \$15. Female Jungle - Jayne Mansfield \$25.
 Night Tide - Dennis Hopper \$19. Sex, Part 2 - Complete \$29. War of the
 Witches - Italian Horror. Innocent 13 yr. old country girl lured to
 convent run by devil worshippers. Susan Henningway. No picture box \$19. Holly-
 wood Horror House - Psycho gigolo. 1968 \$25. The Pat Spy - Jayne Mansfield &
 Phyllis Diller! \$25. The Red Menace - Great anti-communist drama. 1949 \$19.
 Cauldron of Blood - Kerloff \$25. Fellini's Roma \$19. La Dolce Vita - An
 epic accomplishment. On 2 tapes \$25. Nights of the Living Dead - 1968. Full
 length. \$19. Fellini's Roma - On 2 tapes \$25. Teorema - Stranger seduces en-
 tire family. Pasolini \$19. Accatone - Pasolini's first \$19. Susanna - Wry
 Bunuel \$19. El Bruto - Inspiration for La Strada? Bunuel \$19. Umberto D. -
 Original Embassy release \$25. Diary of a Chambermaid - Political Bunuel \$19.
 Prospero's Books - Greenaway \$19. Let It Rock - Dennis Hopper \$39. Buried
 Alive - Infamous D'Amato cannibalism \$19. Six Days Seven Nights - Sexu-
 erotic. Jodhi May \$19. Young Trouble - Private Screenings \$29. Sexy
 Sisters - Jess Franco. Private Screenings \$79. Girls Without Lovers - Private
 Screenings \$35. Lucifer's Angels (Young and Not So Innocent) - Private Screen-
 ings \$29. Django - Franco Nero \$29. Spurs of Death (Rooster) - Cockfighting
 \$19. Mandingo - Ken Norton \$25. The Refrigerator - Black comedy/horror. See
 review in PV16 \$29. White Heat Cagney \$29. The Descent - British erotic
 horror. Glover \$10. Black Caesar - Prime exploitation \$19. Hell Up in
 Harlem - \$19. Sequel to Black Caesar \$19. Piggy Brown - Pam Grier \$19. Brain of
 Blood - Al Adamson chaos w/ gore \$19. Poor White Trash 2 - S.F. Brownrigg
 swamp horror \$19. Microwave Massacre - Black comedy is so inept I suspect the
 involvement of Jerry Lewis \$29. The Kirlian Witness - Telepathic killer
 plants \$29. Sweet Sweetback's Baadasssss Song - Cinematic, sociological.
 \$19. Bloodsucking Freaks - House of the Dead. Desert Ingenuity Hall \$29. Bad movie,
 but 11 rape atrocities \$25. Mr. Mean - Fred Williamson \$15. Joshua -
 Fred W. western \$9. Boss (Boss Nigger) - Fred W. \$19. Shocking Asia - 70's
 mondo \$29. Shocking Asia 2 - More mondo thrills \$29. Mondo Magic - Com-
 plete's the set \$29. Dr. Jekyll's Dungeon of Death - Sex/action/horror \$19.
 The Reincarnate - Supernatural theme \$29. Drive-In Horror Castle - The kil-
 le is still loose! \$19. Torture Chamber of Dr. Sadism - Very atmospheric. 1967
 \$19. Cue of the Blue Light - 70's Z horror \$25. Dark Power & Z horror w/
 Lash LaRue \$25. The Mad Butcher - Black comedy/horror \$25. Blood Bride -
 The groom has a nun fixation \$29. The Haunting of Julia - 70's horror \$19.
 Widow's Nest - Italian horror w/ Patricia Neal \$10. The Jar - One of the
 strangest ever. Nightmare inducing \$29. Gallery of Horror - One of the worst
 ever. Great fun \$29. Reading the Corpses - Horror \$29. The Executioner's
 Sword - Similar to Suro here \$19. The Hills Have Eyes - 70's classic \$29.
 Vengeance - Similar to Victims \$19. Bloodsuckers - Vampire cult. 1971 \$19.
 Arabian Nights - Pasolini epic. 'Banned' box art. Best picture quality. 130 min.
 \$49. The Hawks and the Sparrows - Serio comic masterpiece from Pier Paolo Pas-
 olini. Subtitled \$29. The Black Land - Post-Sodafather exploiter. As entertain-
 ing as Mafia Massacre \$19. Is There After? After the Death of Osama bin
 Laden \$29. Obscure. Obscure. Obscure. Obscure. Obscure. Obscure. Obscure.
 Uncle Tom's Cabin - Kroger. Babb's last roadshow epic. Italian. 1968 \$25. The Return
 of Jokey Wales - Michael Parks \$25. The Golden Triangle - Hong Kong action
 \$10. Piona - Britain's 70's sex queen \$25. The Reflecting Skin - One of the
 best of the 30's \$25. Once Were Warriors - Packs an emotional wallop. Out-
 standing \$25. That Gold Day in the Park - Sandy Dennis is terrific as a re-
 pressed spinster \$25. You're a Big Boy Now - Big black comedy. 1968 \$25.
 The Hell in Hell - With Joe Bob Intro \$29. Sex and the College Girl -
 Early 60's drive-in type. With Joe Bob intro \$29. The Adventures of Lucky
 Pierre - With Joe Bob intro \$29. Outlaw Women - All female western. 1952 \$25.

Sometimes... Aunt Murtle Those Dreadful Things - Great early 70's weirdness. See review in PV#18 \$19.
Purgatory - Tanya Roberts confined to hellhole prison \$39.
Aunt Warhol's Blacula - Udo Kier \$29.
Baby Doll - Carroll Baker is the lust magnet \$25.
I Spit on Your Grave - Camille Keaton \$29.
The House That Vanished - Superior British erotic horror \$49.
Justine - Based on the DeSade novel. Koo Stark \$49.
Alice - Jan Svankmajer's surreal masterpiece \$25.
The House on Toddville Road - A film noir by David Lynch \$29.
Night Shift - The drive-in co-feature \$49.
Sugar Hill ('74) - Marki Bey \$19.
Slaughter's Big Rip-Off - Superior sequel \$19.
Scream, Blacula, Scream - Pam Grier \$19.
House on the Edge of the Park - Degenerate thugs terrorize society party. An orgy of sadism. David Hess \$19.
Living Venus "Expose" of the skin mag B.L.H.B. Lewis. With Joe Bob Irwin \$29.
G.I. Riot - Paul Giamatti as a GI in a decent nuns. Dr. Juan Montezuma \$29.
The Crawling Hand - With a mind all its own \$15.
The Giant Gila Monster - Least scary screen monster ever \$15.
Hideous Sun Demon - 50's fave \$15.
The Slimy People - Emerge from the sewers of L.A. \$19.
Nothing But the Night - Orphanage kids turn killers \$25.
Kiss Daddy Goodbye - See review in PV#6 \$29.
Mortuary - Faded gorefest \$29.
Raiders of the Crypt - Killer kids \$19.
Night of the Shrouls - Ed Wood \$15.
The Violent Years - Ed Wood's girl gang epic \$15.
Orgy of the Dead - Ed Wood's graveyard stripper revue \$15.
Carnival Rock - Rockebilly + pathos! \$19.
The Wild, Wild, World of Jayne Mansfield - Mondo Jayne! \$29.
Saturday Night Sleazies, Vol. 1 - College Girl Confidential - Suburban Confidential; two college girls go wild \$29.
Satan's Sisters - Satan's Sisters - Motel Confidential - Office of the Secretary - Stephen Lake 60's exploiters \$39.
Wild Guitar - Arch Hall Jr. \$15.
Begah! - Arch Hall Jr. \$19.
Mondo Elvis - Unforgettable short doc \$19.
Teenage Confidential - Trailers for 50's J.D. films \$15.
I Set Your Skz (Zombies) - Voodoo thrills \$19.
The Bad Buchn - Greydon Clark blaxploitation \$29.
Strange Behavior - Elizabeth Cheshire \$25.
Vengeance Against the Devil - Desperado Living John Waters \$29.
Private Investigations ('72) - Great black comedy \$25.
Santa Sangre - Jodorowsky's most Fellini-like \$25.
Kiss Me Deadly - Stylish 50's cult fave \$25.
Mirrors - Kitty Million \$10.
Emanuelle in the Country - Laura Gemser \$19.
Driller Killer - Grim Abel Ferrara \$25.
Suburban Roulette - H.G. Lewis social commentary. With Joe Bob Irwin \$29.
Beyond the Valley of the Dolls - Agnes Bruckner \$29.
Black Sister - Black Sister - Nazi bikers, an acid count party and Lori Martin (Cape Fear) spilling out of a bikini. 1968 \$29.
American Taboo - Photographer falls for his 16 yr. old neighbor. Nicole Harrison is a delight \$25.
Confessions of a Blue Movie Star - Behind the scenes of a German sex film. Early 70's \$29.
Women of Hell's Island - Wild Phillips \$29.
The Rain People - Shirley Knight \$25.
The Cockroach Queen - Rudley Suede \$29.
Original Sinners - Erotic exploitation \$25.
Hustler Squad - They lure the cops to bed \$25.
Mad Love - Peter Lorre \$19.
Children of the Damned - 60's horror \$19.
Last Orgy of the Third Reich - Nazi theme exploitation \$29.
Satan's Cheerleaders - Greydon Clark \$25.
Black Mama (Black Hooker) - Interesting 1972 oddity \$19.
Corruption (Sweet trash) - Indescribable noir/sleaze/exploitation. Early 70's \$29.
Rude (Sat on More Ofen) - Guy Raymore \$29.
Superfly - Classic black exploitation \$25.
The Gay Friends - Obscure exploitation \$25.
Super Soul Brother (The \$6,000,000) - Wildman Steve \$19.
In Your Face (Abur) - Outrageous blaxploitation \$25.
The Schoolgirls - Euro exploitation \$19.
Schoolgirls...Growing Up - Classic 70's young Eurotica \$25.
Schoolgirls: The Report - More 70's teen exploits \$19.
Emanuelle's Daughter - Controversial \$25.
Emanuelle in Africa - Karin Schubert \$19.
Run, Rabbit, Run - Teenage girl masochist between two bad guys...and a bus. 1968 \$29.
The Victim's Box - Turkish Delight Monique van der Vep \$19.
Under Leather (The Venus Grip) - Bikers invade convent. Tippy Walker \$19.

Invasion of the Bee Girls - Beware their love sting \$25. The Body - Carroll Baker \$19. Reborn - Dennis Hopper \$15. Dolemite - Rudy Ray Moore \$19. The Attic - Ray Milland is great as the sickie papa. Uncut 101 min. version \$25. Black Godfather - Excellent blackploitation \$19. Sweet Trash (The Hangup) - Super early 70's sexploitation. Original issue \$25. Soul Vengeance (Welcome Home, Brother Charles) - Jama Panaka \$19. The Devil's Son-in-Law (Petey Wheat straw) - Rudy Ray Moore. Original issue \$25. Disco Godfather - Rudy Ray Moore. Original issue \$25. The Devil at Your Heels - Ken Carter wants to jump a car a mile! Classic documentary \$29. Scream Street (A Scream in the Streets) - Uncut 86 min. version on the Harry Novak label \$49. Leolo - Boy creates fantasy world to escape family life. Epic. 1992 \$25. The Cutthroats - Early 70's sexploitation set in prison camp \$29. Penitentiary - Jama Panaka \$10. The Honeymoon Killers - Based on the true Lonely Hearts murders. Original Ventrone version \$39. The Women Inside - The Glen or Glenda of the 70's \$39. All the Lovin' Kinfolk - Hillbilly exploitation. Early 70's \$39. Captive Women (Naked Super Witches of the Rio More) - Jess Franco \$19. Captive Women 3 (Sweet Sugar) - 7 min. longer than Sweet Sugar version \$19. Bad Girls Dormitory - Sleazy bad movie \$19. What the Swedish Butler Saw - Long version \$19. Gone in 60 Seconds - Original issue \$29. Terror in Toyland (Christmas Evil) - The ultimate Xmas movie \$29. The Cars That Eat People - Wicked black comedy \$19. The Miss Nude America Contest - Doc. filmed in nudist camp run by wheelchair bound sex maniac! 1975 \$29. Death Wish Club - Great noir like oddity \$29. Single Room Furnished - Jayne Mansfield's last \$25. Deadbeat at Dawn - Definitive exploitation. Low budget masterpiece \$19. The Todd Killings - The original River's Edge. Powerful \$25. Terminal Island - Women sent to penal colony \$29. Black Shampoo - Prime blackploitation \$29. Death Curse of Tartu - Mighty scary \$25. Crime of Crimes - Aldo Ray is an ice cream truck driving molester! \$35. Dr. Black & Mr. Hyde - Bernie Casey \$25. Love Camp - Bure' exploits his followers \$29. Children Shouldn't Play With Dead Things - Bob Clark \$25. Dog Eat Dog - Jayne Mansfield \$25. I Start Counting - Drama/suspense w/ Jenny Agutter. 1969. No picture box \$25. Little Lips (Piccole Labbra) - Disabled vet desires caretaker's adolescent daughter. No picture box \$19. Young Aphrodites - Adolescent sexual awakening in ancient Greece. No picture box \$25. Coffy - Pam Grier is not to be messed with. Classic blackploitation \$19. Fanny Hill - D. Mac Althberg \$29. Around the World With Fanny Hill - The sequel \$29. Goodnight Sweet Marilyn - Larry Buchanan \$39. Scorchy - Connie Stevens \$49.

Following is a selection of adult titles. Most of these movies are from X-Rated's 'Golden Age', the period from 1970 to 1984, and were shot on film. Some of these deal with subject matter that would be considered too controversial to attempt today. Several of them have been discontinued by their manufacturer and will not be reissued in the future. Say no to cheapies! Shot on video junk and check out the quality, diversity and themes of the classics. You must sign that you are at least 18 when ordering from this section.

Mattinee Idol - A Dave Friedman production \$25. Portrait of a Seduction - Teen beds stepmother. 1975 \$25. Baby Cakes - Rhonda Jo Petty and friend kidnapped. 1979 \$25. Peaches and Cream - "An adult film with class" - X-Rated Videotape \$39. The Last Sex Act - Cantor's "The Last Sex Act" - Cantor's "The Last Sex Act" - Nice sexy quality. Terri Hall. No picture box \$19. Vista Valley P.T.A. - These families get involved \$25. 800 Fantasy Lane - Desiree Costeau \$25. Expose Me Now - Lynx Canon \$25. Satisfiers of Alpha Blue - Lysa Thatcher \$19. Bordello - Danish period piece. 1974 \$25. 1,001 Erotic Nights - Annette Haven \$25. Babe - Samantha Fox \$19. Sexy - Plain Jane secretary creates fantasies. Euro. 1976 \$25. Whatever Happened to Miss September? - Tina Russell \$25. Sodom and Gomorrah - Mitchell Bros. ersatz biblical epic \$29. Mary, Mary - Constance Money \$25.

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Sodom and Gomorrah - Mitchell Bros. ersatz biblical epic \$29. Mary, Mary - Constance Money \$25. Virginia - Shauna Grant \$25. Oriental Babysitter - Linda Wong \$25. Ms. Magnificent (Superwoman) - Desiree Costeau battles alien invaders! \$25. Inside Marilyn Chambers - The first adult star \$29. Forced Entry - Disturbed Nam vet stalks his prey - on the streets of NYC! Extreme rape scenes. 1978. No picture box \$25. Flesh Gordon - Complete X version. Super box art \$39. Aunt Peg - Juliet Anderson is everyone's favorite Aunt \$25. Aunt Peg's Fulfillment - Sequel to Aunt Peg \$25. The Second Coming of Eva - Non-stop sex w/ humor. Scandinavian \$25. Judgement Day - Sex killed them but they get a second chance \$25. Naked Afternoon - Abigail Clayton's best \$25. First Time at Cherry High - Miss Pepper and her charges \$25. Starmaker - Cooper Penny \$25. Little Darlings - Teen theme. Lysa Thatcher. No picture box \$19. Red Heat - Aspiring actress runs into the Hollywood Strangler in this psychothriller/adult combo set in Vegas. No picture box \$25. Las Vegas Lady - Same director \$25. Insatiable - Marilyn Chambers classic \$29. Hot Child in the City - Teen goes to town \$25. Sex in the Comics - Humorous live action takeoff on famous comic strips \$25. Angel Above, Devil Below - Great early 70's Exorcist inspired \$29. Weekend Fantasy - "Sleazy, sexy, satirical sickie" - The X-Rated Videotape Guide \$25. Climax of Blue Power - Phony cop and adult women in his custody. Good exploitation type. 1974. No picture box \$25. Story of Joanna - Atmospheric tale of a libertine in search of a submissive woman. Terri Hall. No picture box \$25. Little Girls Blue - Summer camp sexploits \$25. Danish Pastries - 19th century girls school. Good softcore. No picture box \$25. The Tiffany Minx - Murder mystery. Rape. No picture box \$25. Private Pleasures of a Woman - Seven women recall erotic experiences \$29. Sugar Bitches - Vignettes, something for everyone. Jean Dalton \$25. Little Me & Marie Strangelove - High school seniors \$25. The Good Girls of Godiva High - With twins Daphne & Danielle \$25. Breakdown - Black militants take over apartment. With Black Dog Carter. Early 70's. No picture box \$19. Waterpower - Based on the true story of the NYC enema bandit. No picture box \$25. Man With a Maid (The Naughty Victorians) - Classic B&D period piece. Authentic, one of the best. No picture box \$25. The Other Side of Julie - "Four of the all-time best scenes" - Only the Best \$25. Piss Girls (Hot and Saucy Piss Girls) - Desiree Costeau \$25. 3 A.M. - This family plays together \$25. Dreams of Misty - Flashback to teen experience \$25. Swingin' Stewardesses - Goo example of Euro soft X. 1972 \$19. Body Talk - Heaven St. John (Angelique Pettijohn), Kay Parker \$25. Tomboy - She plays football but she's all girl \$25. Star of the Orient - Kyoto sex \$25. Sex World - Resort specializes in wish fulfillment \$25. Summer in Heat - Campers attacked by rapists. Similar to Deliverance. Desiree Costeau \$25. Seven Into Snowy - Abigail Clayton \$25. Fantasy Girls - Early DeRensy \$25. Bubblegum - Tina Ross \$25. Eat at the Blue Fox - Tijuana sex club. Kitten Mativida \$25. Her Name Was Lisa - Vanessa Del Rio \$25. The Pink Ladies - Samantha Fox \$25. Scooter Trash - Nasty bikers and their chicks. No picture box \$25. Pleasure Masters - DeRensy \$25. Skintight - Sex clinic \$25. My Pretty Go Between - Beverly Glen \$25. The Secret Dreams of Mona Q. - Housewife's fantasies come true \$25. Do You Wanna Be Loved? - Rene Bond, Anita Sand (a busty redhead) \$25. Marriage and Other Four Letter Words - Great 70's ambience. Rainbow Robbins \$25. Garage Girls - Good action plus humor \$25. Randy - The Electric Lady - Desiree Costeau. No picture box \$25. Hot Rackets - Tannis anyone? Desiree Costeau \$25. Susie Superstar - Shauna Grant \$25. Teenage Sex Kitten - Rene Bond is abducted by demented hermit. Much more like a 70's exploitation movie in plot. An absolute classic. No picture box \$25. Little Girls Lost - The casting couch lives \$25. Loves of Lolita - Angel West \$25. Vixens of Kung Fu - Rape victim learns martial arts 1975. No picture box \$25. A Dirty Western - Quality sex western \$25. Baby Cakes - Rhonda Jo Petty kidnapped \$25. Flying Skirts - Family vacations at Mt. resort. Euro \$25. Sex Play - Kay Parker \$25. The Velvet Edge - Explores the offbeat \$29. Sixteen Vignettes include hot teen. No picture box \$25. American Pie - 50's motif. Lysa Thatcher \$25.

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HARRY THOMAS

MEMOIRS OF A HOLLYWOOD MAKE-UP MAN

by Rudolph Grey

I first met Harry Thomas in the spring of 1984, in conjunction with research for my book, Nightmare of Ecstasy, The Life & Art of Edward D. Wood Jr. We got along well, and we saw each other and spoke via telephone through the years. When my book was published in 1992, Harry never ceased raving about it. He died on October 21, 1996, reportedly from a stomach condition, in his Hollywood home. He was 87. He was my friend and I will miss him.

Harry left home at an early age and became a merchant marine, traveling to exotic ports around the world. He later worked as an extra in movies and then apprenticed as a make-up man at MGM. He worked on, according to his own estimate, over 400 movies and television shows. Harry was also a licensed chiropractor and composed music. He was married twice. He is survived by two sisters.

THE OLD SCHOOL

Once the scope and range of Harry's experience in Hollywood registered in my mind, I decided one night to just throw a few names at him.

What do you remember about John Carradine?

I did do THE UNEARTHLY and a couple of other things with him... and toward the end, his hands were all gnarled. He had a terrific Shakespearean voice... I was talking to him in his dressing room and his voice was cracking. And I could see he was on his way out.

He's from the John Barrymore school.

Yeah Yeah!

Did you ever run into Barrymore?

I cut his hair. He didn't have any furniture when he'd invite me up to his house for a little meal, and a drink, and he wanted me to cut his hair. I had to sit on a soap box.... cause they'd taken all his furniture.

Was this the place that had all his trophies of animals on the walls?

Yeah!

So this must be in the early 40's before he died in '42.

That's right. His hair was like fine silk. And he'd be raving up and down, he had a few belts. He'd recite some Shakespeare, and then he'd go into a poetic type of verbal thing, make no sense at all.

Sort of a monologue to himself?

Right! And then he'd hit me on the shoulders and say, "I want to thank you very much. You've done me a

great favor!"

Did you ever work with Basil Rathbone?

Oh yes. He didn't want me at first. It was something to do with the Sherlock Holmes character. "You going to make me up?" "Yes, sir." "I prefer that my nose - (he was very funny about the bump on his nose) - I want you to be careful and take it down."

Claude Rains?

I made him up on CASABLANCA. I was one of six make-up men on that. Rains was very determined to have me with him, didn't want anybody else to touch him. I think he might have thought I was English, because of the name. "What part of England do your parents come from?" They didn't know how to end the picture. For three days they argued. Whether Ingrid Bergman should stay with Bogart or go on the plane with her husband. We all sat around and I listened to them... the director was a Hungarian Jewish fellow, Michael Curtiz. Very strong, bold, skinny, he had a face like a skull with skin around it. I said, "Mr. Curtiz, you want that separation, the audience will appreciate it that way." And he looked at me, and he never gave me credit - but you know something... they shot it that way

Charles Laughton?

Oh yeah, I did the one with Ella Raines (THE SUSPECT - 1944). I didn't get credit, my name won't be on it, because I did it for someone else. I wore white pants in those days, kind of tight fit, and he would make these cracks - "You've got a nice ass there." I said, "What did you say?" "You've got a nice ass." I told him, "Mr. Laughton, I have great respect for actors, and I don't care

what they do, that's their private life, but I happen to be... very fond of girls." "Too bad, too bad." I was young, you see. He said, "The nicest part of a man is his ass."

George Zucco?

I met George Zucco at PRC. For Jack Schwartz. I worked with George Gray, who was in charge of of picture that I did. He would hire me, he was in charge of the make-up department. He never did a thing in make-up. This is how I met Zucco. I think the one I worked on was with Glenn Strange. Strange wanted to be another Karloff, but I told him, "Glenn, there is just not enough of this type of story, you almost have to create it and do it yourself." Zucco was very particular, very fussy. A couple of times, there was a rash on his face, and he blamed it on the make-up, which it wasn't. It went away in a couple of days. I put some witch hazel on it. The last time I saw him he wanted to write and direct because work was getting slow and he was getting old.

Was Zucco sort of short tempered?

Yeah. Kind of. Well, if you didn't agree with him, you were out. And as for PRC, it's now a Trader Joe's market.



Vampira, Harry Thomas, Paul Marco and Dolores Fuller (THE HAUNTED WORLD OF ED WOOD JR.)

Did you ever run into Orson Welles?

Yes! Republic Studios! I worked on MACBETH! You know, I was the only make-up man he didn't fire? That guy was something. You know why he liked me? I talked back to him. I wanted to get fired. And he knew I was a perfectionist. He'd find fault with everything, this guy, at that time. The department head got the credit. I did some pictures for Republic on my own, though. I did THE FANTASTIC INVASION OF PLANET EARTH, we shot there, and a western, BLOOD ON THE ARROW.

One of my favorites was Joseph Cotton. Southern boy, we'd talk about Virginia, where he was born. He was married to Patricia Medina, who, before they married, I tried to date. Couldn't get anywhere at all. I did a picture with her, she played a cowgirl. (BUCKSKIN LADY, 1957).

Sir Cedric Hardwicke?

I worked on BABY FACE NELSON (1957). He played an alcoholic doctor in that. I used to tease him... he was very British. I said, "Sir Cedric Hardon (laughs). He looked at me, raising his eyebrows. "You speak that way to me, the actor?" I said, "Oh, I'm just teasing, we got to get a laugh once in a while... things around here are boring."

What did he say to that?

He laughed. He said, "Don't do that in front of other people." I said, "No, Mr. Hardon."

You worked with Laurel and Hardy in PARDON US (1931) as an actor...

Did you see me? Do you know who that guy next to me was? I'll give you his name Pratt. Boris Karloff. He and I used to be chummy. He'd call me up and say, "Is there anything doing around town?" I'd tell him where to go. We went on spec. Yeah, he came up the hard way, as an extra. I worked all through that thing for \$5 a day. With that money I paid up my rent for six months.

You knew Lyle Talbot in the early days.

Yeah, I did his first picture, I did a lot of work with him. I did FEDERAL MAN (1950). I did a couple of pictures, low budget for PRC. You know, he didn't have a thumb on his right hand. When you shake hands with him, you've only got four fingers.

TELEVISION

Hal Roach and I used to have breakfast together, I was in his make-up department, I used to get there four or five in the morning. Do MY LITTLE MARGIE (with Gale Storm and Charles Farrell) and DUFFY'S TAVERN. I did the first commercials when television first came in. White Rain and "Which twin has the Toni?" I did THE WORLD OF MAGIC with Bill Bixby... God! The SUPERMAN series, FRONTIER, the BOLD VENTURE series. The worst actor I ever worked with. He was a good actor, but a bastard! Dane Clark. Oh that bastard! He was a mean one. His real name was Bernie Zanville.

He was from New York. He used to, god, give the producers such a bad time. He was mad because he couldn't get the girl he wanted... we used a girl by the name of Marshall... and he had her fired. We did about 39 episodes. Dane was brought in when that fellow died, he was in HUMORESQUE, John Garfield.

I worked with Lon Chaney Jr. on 13 DEMON STREET. You know the guy never stayed sober?

You can't blame him.

He was a sweetheart, he'd never hurt a fly. I put the horns on Chaney. But it's not my credit. I do the stuff that they don't want to do or don't know how to do - and they call me in. Nobody works cheaper than I do. Cheap and good.

THE MOST BEAUTIFUL WOMAN IN THE WORLD

You worked with some of the most beautiful women in the world.

I made up Garbo, for crying out loud... CAMILLE, MGM. Bill Tuttle got the credit. I mean, he never even

came on the set... and every day, Garbo would say to me, "Save your money, Harry, save your money." I dreamt about it every night. I said, "Am I that bad?" Her name was Gustafson. God! A beautiful, chiseled face, but she had the biggest feet I've ever seen... flat chested. But the face! The face! I love that face! The lashes, instead of the strip kind, I used to put them on one by one. Took hours. After I got her make-up on, she'd go out into the warm rain. She'd come back, "I am sorry Harry, I had to have the rain in my face." She was such a big star, and so powerful, whatever she did, they accepted it. They didn't give a shit. The assistant would come over to me, "It's alright, do whatever she wants." And they'd

close the set! Big sign, CLOSED! She didn't like people. But it wouldn't take me that long, 40 minutes... she was easy to make up because her face was so beautiful.

Tell me about Allison Hayes.

Allison Hayes was such a beautiful gal. It was easy to make her up, she's pretty to begin with. She told me she was a lawyer in Washington D. C. and Baltimore. She kept her license up. She was a warm, passionate woman. She wanted very much to be another Joan Crawford. She wanted to be that... sedate. She was a lovely person, very giving. She told me, when I was down at her beach home, that she got this infection, from a doctor...gave her this blood disease... it was contaminated. This is what she told me.

I'll never forget the ones that I loved so much. I did a picture with Constance Towers, THE NAKED KISS (1964). God, almighty, did I love this gal. If she wasn't going with that fellow... Reagan made him ambassador to Mexico (John Gavin). I did him in a picture called THE NEW ADVENTURES OF HEIDI (1978) and he played the father. She married him, and he took her out of the picture business... for the time being.



KILLERS FROM SPACE

What was Sam Fuller like to work with?
Quiet. Determined. And very methodical.
That was quite a shocker for it's time.

Did you like the bald cap that I put on her head? She wouldn't let me cut any of it. I crisscrossed it under the bald cap, and I had to pound those knots out that came through. And hell, I struggled with that.

In a picture called WHY MUST I DIE? (1960), I worked with Terry Moore and Debra Paget, she had married millions down in Texas. Mamie Van Doren in NAVY VS. THE NIGHT MONSTERS... Marilyn Maxwell in NEW YORK CONFIDENTIAL.

Did you ever see LOVE MOODS OF LILI ST. CYR? My name is on that. And God, I'll tell ya boy... I was young... and when they take that big, long leg, and put it on my knee, and say, "Make it up," I said, "Don't wrap it up, I'll eat it here." Goddamn they were beautiful women. Lili St. Cyr. You'll see my name on her pictures, LOVE MOODS and BEDROOM FANTASY. I make up their legs, and I forget which one, said, "Ain't you gonna shave me?" I looked at her face and I said, "You don't need.. "Down there, ya fool." Because with the G-string, you're not allowed to show hair.

I think one of the nicest of them all, that came out of those girlie pictures done at Quality studios was Tempest Storm. She married Herb Jeffries, the black singer, then they divorced. I used to love her, she had the best personality. You know, I'm very bashful when I work around a woman like that, I have to ask them, "Do you want to do this or or do you want me to do it?" "Oh, you can do it." That's what I wanted to hear. I took the brassiere off, they had to match her face, which I had made up with a dark color. Took 3 1/2 hours on each one. The guy outside the dressing room door would say, "Goddamn it, how long? How long you gonna take?" I said, "I've got a lot to do here!" That's the truth. They were real, there was no augmentation there. But they were the most beautiful things I've ever seen in my life. They were big, but they stuck straight out. The guy came back, they wanted her on the set. He pounded on the door. "How long ya gonna be in there? And she giggled. She was very nice about it all.... she wasn't a prude. Bill Thompson, the cameraman, came over, "You goddamn lucky fool - what the hell were you doing in there? That long?" "I was putting the make-up on." "Christ, you could've made up 25 people... I know you work faster than that." I said, "Just take a look at what I had to work with."

NEANDERTHAL MAN (1953)

I had forgotten that E. A. Dupont had directed it - a German, he went back to the silents.
Right, he did VARIETY (1926).

I worked with Dupont very closely on that picture. I used a stop camera for the changing, it was my idea.



Tempest Storm and friend.

You put it all on, you take it off, then you stop the camera and reverse the film. I used my face to test out the make-up for THE NEANDERTHAL MAN. This guy who doubled for Bob Shayne said, "Don't you put that on my face - I'll break out - I'll sue you. "I said, "You sign here, idiot, sign!" "I don't want to sign!" I said, "It's ok, how'd you like to be replaced?"

THE UNEARTHLY (1957)

I used Pinaud's sometimes when a face is sensitive. Remember in THE UNEARTHLY, the girl's face is all wrinkled up, she's lying in bed? Well, I had this wax, instead of spirit gum, 'cause she was allergic. Then I took toilet paper, wrinkled it up and laid it over the wax, then took my brush and painted it over with liquid make-up. Simple. And after she finished the scene, just peel it off and her face is in good shape. You gotta consider that with some people, they can sue you, see? But I never used anything

that was deleterious - I'd always test it on myself first.

FRANKENSTEIN'S DAUGHTER (1958)

Instead of using a girl as a daughter, they used Henry Wilson, I made him up, put those damn bandages on him. I didn't want those damn bandages on him. It has no connection with Frankenstein's daughter at all. I had an awful weird blonde wig, and I wanted to do Sandra Knight as Frankenstein's daughter, and I had the eyes drooping down. Beautiful make-up. But that damnable director wouldn't let me do it. He insisted on this big giant in the bandages.
The second stage of Sandra Knight's make-up, where her eyeballs are bulging out is very effective.



FRANKENSTEIN'S DAUGHTER (Sandra Knight)

I directed that. She's coming in from the swimming pool, and Dr. Frank (Donald Murphy) watches her, and I have her lie down, on a bed and look in the mirror. And I wanted the three changes, and the director just wanted to show her with the make-up on. I said, "You can't do that. The audience wants to see her get that way gradually." I had to fight for that. He says, "Alright, let's do it." So I say, "Alright, you come in, he watches you, you come over, lie on the bed, your head's down, you raise your head up, (that's the third change), then you go to the mirror, you look in, we dolly in with the camera, and frame the face." And it worked for me. It's one of the

- 31 PARDON US (extra in French language version)
CRIMINAL CODE (extra)
- 37 CAMILLE (MGM)
- 42 CASABLANCA (MGM)
THE MAD MONSTER (Sinister)
- 44 THE SUSPECT
- 48 MACBETH (Republic)
TEST TUBE BABIES (Sinister, Scorched)
- 49 THE DEVIL'S SLEEP (Sinister, Scorched)
- 50 PIN DOWN GIRLS (Sinister, Scorched)
FEDERAL MAN
- 51 SUPERMAN AND THE MOLE-MEN (Warner)
PARIS AFTER MIDNIGHT (SW)
- 52 THE ADVENTURES OF SUPERMAN (syndicated series) (Warner) (first season only)
MY LITTLE MARGIE (CBS/NBC series - to 55)
INVASION USA (Sinister)
LILLY'S WEDDING NIGHT (HER WEDDING NIGHT) (SW)
LOVE MOODS (SW)
- 53 GLEN OR GLENDA (Rhino, Sinister...)
DANCE HALL RACKET (SW)
BEDROOM FANTASY (SW)
CAT WOMEN OF THE MOON (Sinister, Scorched)
PROJECT MOON BASE (Vidmark)
THE NEANDERTHAL MAN
PORT SINISTER
PROBLEM GIRLS
- 54 JAIL BAIT (Rhino, Sinister...)
KILLERS FROM SPACE (Sinister, Scorched)
MONSTER FROM THE OCEAN FLOOR (Vidmark)
DUFFY'S TAVERN (syndicated series)
- 55 NEW YORK CONFIDENTIAL FRONTIER (NBC series, to 56)
- 56 BRIDE OF THE MONSTER (Rhino, Sinister...)
PLAN NINE FROM OUTER SPACE (Rhino, Sinister...)
THE TEN COMMANDMENTS (Paramount)
- 57 KISS ME BABY (SW)
VOODOO WOMAN (Sinister)
THE UNEARTHLY (Sinister, Scorched)
FROM HELL IT CAME
JOURNEY TO FREEDOM
BABY FACE NELSON
BUCKSKIN LADY
- 58 THE BRIDE AND THE BEAST (SW)
NIGHT OF THE GHOULS/REVENGE OF THE DEAD (Rhino, Sinister...)
FRANKENSTEIN'S DAUGHTER (Sinister, Scorched)
SHE DEMONS (Sinister, Scorched)
TERROR IN THE HAUNTED HOUSE (Rhino)
NIGHT OF THE BLOOD BEAST (Sinister, Scorched)
NOT TONIGHT HENRY! (SW)
- 59 MISSILE TO THE MOON (Sinister, Scorched)
13 DEMON STREET (TV series)
BOLD VENTURE (syndicated series)
- 60 LITTLE SHOP OF HORRORS (Sinister, Scorched...)
WHY MUST I DIE?
- 61 ONE EYED JACKS (Paramount)
THE FLIGHT THAT DISAPPEARED
THE BOY WHO CAUGHT A CROOK
THE GAMBLER WORE A GUN
GUN FIGHT
WHEN THE CLOCK STRIKES
YOU HAVE TO RUN FAST
- 62 HOUSE ON BARE MOUNTAIN (SW)
THE DEVIL'S MESSENGER (Sinister, Scorched)
feature from 13 DEMON ST. series)
SURFTIDE 77
INCIDENT IN AN ALLEY
WOMAN HUNT
- 63 TERRIFIED!
- 64 THE NAKED KISS (AEI)
BLOOD ON THE ARROW
NIGHTMARE IN THE SUN
RAIDERS FROM BENEATH THE SEA
- 65 SPACE MONSTER (Sinister)
- 66 A SMELL OF HONEY, A SWALLOW OF BRINE! (SW)
- 67 THE BUBBLE/FANTASTIC INVASION OF INNER EARTH
THE NAVY VS. THE NIGHT MONSTERS
SHE FREAK (SW)
FOR LOVE AND MONEY (SW)
SOFI
IRONSIDE (NBC pilot)
- 68 THE LUSTFUL TURK (SW)
THE MUTHERS (SW)
HEAD MISTRESS
FOR SINGLE SWINGERS ONLY (SW)
- 69 THE CURIOUS FEMALE
RUN, ANGEL RUN! (VidAmerica)
HER ODD TASTES (SW)
- 70 THE DAISY CHAIN
MARSHA THE EROTIC HOUSEWIFE (SW)
THE GOLDEN BOX (SW)
- 73 THE MAGICIAN (NBC series, to 74)
- 76 LOGAN'S RUN (MGM)
- 77 SEXTETTE (Media)
- 78 THE NEW ADVENTURES OF HEIDI (NBC)
- 81 THE HAND (Warner)
- 82 IT CAME FROM HOLLYWOOD (Par.) (scenes)
- 92 THE ED WOOD STORY: THE PLAN NINE COMPANION (MPI)
- 94 ED WOOD (BV) (played by actor)
- 95 THE HAUNTED WORLD OF ED WOOD JR.



This filmography (although longer than any previously published) is far from complete (especially for 30s + 40s titles which Thomas did not receive screen credit for). SEEING IS BELIEVING and BALLROOM are other early 50s credits. More TV: PERRY MASON, THE MUNSTERS, STAR TREK, TRAPPER JOHN.

Thanks to Jim Knusch, Tom Weaver and David F. Friedman for filmography help. Knusch (who also lent some personal photos) offers any two half hour interviews (including one of Thomas) with film clips, from his Professor Kinema series on a tape for \$17.95 ppd. Send inquiries to him at 206 W. Broadway, Port Jefferson, NY 11777. Or E mail him at JKKnusch@Suffolk.lib.ny.us.

highlights of the picture.

In *SHE FREAK* (1966) and *FRANKENSTEIN'S DAUGHTER*, I took orange peel, cut them in the form of teeth, dried it out, and it was better than the false teeth which I had purchased. It's the eyes and the teeth that do more than anything else to create horror. In *SHE FREAK*, the scene at the end, with the snake in her hand, they wanted to come right straight in... I said, "No, you can't do that. Look, we'll shoot her with the good side of her face, we walk in, and as we walk in, we dolly in as she moves, then turns her face around.. then we see that horrible side - and we hold it." That's my idea.

In *FRANKENSTEIN'S DAUGHTER*, you know that scene where they throw the acid in the doctor's face? It took me two minutes... that wasn't even in the script. That was my idea. They weren't even going to show it. I said, "Give me two minutes." You know what I used? I used toilet paper, chocolate syrup, crinkled it up... effective, wasn't it? In those days, chocolate syrup looked like blood in black and white.

UNREALIZED PROJECTS

I had a chance, through Sam Arkoff, to become a director, producer, writer, but I was so busy.. I should have taken it at the time. I titled two of his pictures, one was *VOODOO WOMAN*, which I worked on. The other was *HOT ROD GIRL*. I wrote a thing called *The Painted City*, about Trappist monks who take a vow of silence.. I also wrote the music, a minor key thing called "Illusion" (he whistles a haunting theme). But they didn't go for it, and we drifted apart. I also was supposed to direct *Unknown People* for Ed Nassour, who did the *BEAST OF HOLLOW MOUNTAIN*, but he committed suicide.

Didn't you write something called The Green Ogg? What was that about?

It was a weird creature, half-man, half-fish, it comes out of the seas. A girl paints it and falls in love with it. *Was this ever made?*

It was made by Kent, with Robert Shayne. (Producers Studio, now called Raleigh). I saw the rushes.

This was all that Harry could remember on the Mysterious Green Ogg. I told him I had never heard of it being released.

ED WOOD

Nobody knew Wood... as close as I did. I had Tor Johnson meet him. And you know Wood... he'd get a few belts and call me at four in the morning. He related everything to me. I never told anybody that I helped him out... loaned him money. I was very glad to help him.. because he was a strange person... because he was a unique character.. and he had a good soul. But he just gave up the ghost. I introduced George Weiss to Wood.



SUPERMAN AND THE MOLE MEN



GLEN OR GLENDA - Thomas (top), Ed Wood (on floor).

How did you meet Wood?

Through Merle Connell, who had the master lease at Quality. Weiss paid him for the rental. I did all of Connell's pictures, *TEST TUBE BABIES*, *PARIS AFTER MIDNIGHT*, *BALLROOM*, *DANCE HALL RACKET*... I introduced Wood to Bill Thompson, the cameraman. Bill went back to the Jimmy Cruze days of the silents. The things Bill liked about me was, he'd say do it this way or that way, and I'd do it, I wouldn't give him an argument. So Bill Thompson requested me on those pictures. Even when he signs a contract - "My man is Harry Thomas!" He knew he could depend on me. And I would work fast! Because when you work on those low budgets, brother - you better be fast!

George Weiss was penny pinching, cheap. When he's pay me, he'd reach in his pocket, pull out the money, and instead of giving me \$15, he'd give me 10. I'd say, "Where's the other 5?" "You dropped it" I said, "I didn't - it's in your hand." So, he reluctantly gave me the \$5. We made the most schlock pictures, but they played Main street. But gee, I'll tell ya - he didn't want to pay anybody. He had money, a

lot of money, but he never let go of it.

GLEN OF GLENDA was something new and different for George... this was a fascinating thing, *GLEN OR GLENDA*. George was the producer, and this brought him into another realm. Before that it was girlie pictures... *PIN DOWN GIRLS*, *THE DEVIL'S SLEEP*, I did those pictures. The original title was *I CHANGED MY SEX*. You know who told George to change it? Me! I said, "Change the damn title!" I said, "*GLEN OR GLENDA*."

Did you know the devil in GLEN OR GLENDA, Capt. DeZita?

Did I know him? I made him up! He was Egyptian

by birth. He couldn't speak very good English. He used to pander the girls for the men. See, the showgirls lived in the Harvey Hotel, and he would bring them over for Merle Connell and Weiss, introduce them. He was like a pimp. A horrible looking person. Without make-up he could frighten people. But I took his own hair, sprayed it, made them look like horns. I did bring the nose out a bit, put a little lump over his nose, put the chin pieces on. He looked like the Devil! That's what Ed wanted.

TOR JOHNSON

I had a contract with Tor Johnson. He wrote it up. Every job he got, I recommended him. He was just like a big child. I called him cupid. He was about 475 pounds. He sat in my car once and broke all the springs. And he sat in my chair in my make-up room and the chair just collapsed. Everything he sat in just collapsed. Tor is Swedish means "power" He didn't get along very well with his wife Greta. They separated and he went back to her. She was big, too. And the son was big, Karl. All big eaters. They'd get these huge chunks of cheese from Sweden... 10 or 15 pounds at a time... then they'd sit down and eat the whole thing. His biggest mistake in life was eating so much... all this fatty food. He'd take a great big ham and eat the whole thing... four of five chickens at one time.

I did Steve Apostolof's JOURNEY TO FREEDOM (1957) with Tor, and I made some corrections, being a seafaring man. The room was supposed to rock, the light supposed to reflect and the lamp was supposed to move. All that was stationary - and I raised holy hell on that scene - and he changed it. And it had nothing to do with make - up! Well, you see a ship out at sea and everything's steadfast... it's ridiculous.

JOHN "BUNNY" BRECKINRIDGE

I made him up in that thing PLAN 9 "A little more lipstick!" "No!" "Give me some cheek rouge." "No!" I said, "You're not going in a chorus line, you're supposed to be the ruler of the space people." He made a pass at me. He said, "Oh, you don't like me? I said, "No." He said, "It doesn't hurt to try."

CRISWELL

I used to cut Criswell's hair. He was a little obnoxious. I asked him about his predictions... none of them came true. I said to him. "You've got a lot of guts, saying these things off the cuff." He said, "That's my business. If you look around, everybody does it." I said, "People believe you. You want to lie?" *You think people actually believed him? - it's hard to believe anyone would take them seriously.*

Women, especially, believe anything.

KENNE DUNCAN

I went up to his place, and he came to the door naked. His dick was about a foot long. He'd have these swing parties - wall-to-wall mattresses and everybody's naked. This was the 60s.. the sexual revolution. I stumbled around, but I like my privacy.

BELA LUGOSI

Bela couldn't afford a haircut... two or three times he said, "Would you come over and cut my hair? And, I was very glad to... didn't charge him anything. The poor guy, he got down to the bottom... he really couldn't afford anything. He was broke. Stone broke.

MAKE-UP ARTISTS

Which make-up artists did you like?

I liked Jack Pierce. He was a cantankerous, wiry little Greek. Piccolo, real name. Very Feisty. They kicked his ass out because he was slow, and getting old. But I felt sorry

for him, I hired him, picked him up. (Editor Note: for the FRONTIER tv series).

Just like Lugosi, when they were through with him they kicked him out into the gutter.

That's Hollywood... cold... cold and calculating.

Was Jack Pierce well paid?

He got paid.. scale. Because I'd go over to his house, dinner, and it was nothing elaborate... you can tell by the surroundings... no money... an old car...

What about Paul Blaisdell?

I didn't like him but I appreciated his work. He got uptight... he said I was taking his work.

It was a competition thing -

I told him, for Christ's sake, go out there and get work.

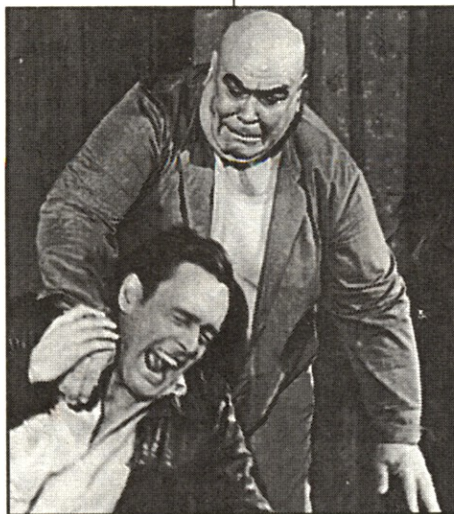
PRESIDENTS

I made up Reagan before he was president...governor. He was a worrier. Now Nixon, I worked with him when he was running for

president. I didn't agree with their policies but I had a job... I make up people that I dislike. They request you because they trust you. The good work. You pencil the hair, cut the hair, you take the bags under the eyes and all this... and they see the difference. The first thing Nixon said to me was, "I lost that election because the make-up man made me look so pale, and I looked sick." He was a different person when I was finished with him... and he was pleased.

JOHN HOLMES

I had met him before but I had never made any pictures with him. He was a hell of a guy. Nice person,



THE UNEARTHLY

very generous, conversation - he was a smart man. He wasn't a dummy. Usually on those pictures they get a girl make-up artist, but they wanted me to lay that beard and make those girls look like boys, see I don't think they had a make-up girl who could do that.

MARLON BRANDO

Did you work with Marlon Brando?

I did ONE EYED JACKS. I was the make-up man on it. It wasn't my credit but Brando wanted me on it. He wasn't so serious minded, get his nose down into the grindstone, cause he went over budget with that picture. He'd take these pancakes, these tortillas, spin them in the air and throw them at me, and expect me to catch them.

MAE WEST

SEXTETTE with Mae West. This guy had the picture. She wanted lifts, pull her chin up, the wrinkles out... and who does her hire? Me! They call me when they couldn't do it - but the whole thing about me is, I just can't say I can't and I can't say I won't. So whether I've had an experience with it or not, I do it and it comes out right.

Mae West would say, "I'm going to keep you with all the pictures I do... you come up to the house." I used her apartment building up there in Rossmore... made her up there. She was really a tough one. She'd talk out of the side of her mouth. I said, "Jeez, you've got quite a few people around here..." She had these black bodyguards - I think she screwed most of them... "I like musclemen." "That's good" "I like musclemen. That's my chauffeur there, and this is my bodyguard." I said, "Gee, don't you have any white people?" They'd all be black, towering musclemen.

"Sit down, have a bite with me." "This little fellow," - (she called me little fellow, she wasn't big herself, you know, she had platform feels, and girdles all strapped in) - "this little fellow here is a good make-up man. Look what he did to me." - I'd give her lifts, I'd make 'em out of rubber, and rubber bands, and tuck 'em under her hair.. and it would take all the lines and everything out. And she says, "I'm taking him everywhere I go... even in the bedroom." The big black guys are staring at me... and I notice that the rooms

had mirrored walls... and this huge bed, this great big king-size bed. "This is my bedroom, right over here. You can make me up here." She had a beautiful place... she owned the building. On Rossmore. She had the penthouse, see, and I'd take my make-up box, take the elevator and go make her up. It was an experience I'll Never forget.

The following is our last conversation, in June, 1996.

Do you believe in life after death?

No

Do You believe in this psychic thing?

No

Valda Hanson claimed she was a psychic.

She did believe that and I disputed her.

Did you ever talk about religion with Ed Wood?

Yeah

What was the gist of the conversation?

He didn't believe in it. He believed that when you die - that's it. I said, "Do you go to church?" He said, "Naaaah." He'd use this "naaaah." He'd say that, and right away, well, that's the end of the conversation. No, he didn't believe in any of that stuff.

At Valda's funeral, it was a Hindu ceremony, they said, she's not dead... she's alive. She believed in this. I don't. I believe that when you're dead, that's it. Otherwise, what's the purpose of dying? If you're going to live again, what's the purpose of dying? It's all fear, guilt, and wanting to believe.. it's mesmerism. If nature intended you to live again she wouldn't let

you die would she? You would transcend from death to life again. People want to believe anything that'll make them feel good.

Well, you can understand that fear.

I'm not afraid of death.

But they're afraid of the great void.. of nothingness.

That's right.

I still miss phone calls from Wood in the middle of the night, 2, 3, 4 in the morning. I really do.

No one can tell stories like you, Harry.

(chuckle) They're all true! Sometimes I wish I could live it over again... I just can't believe... the life I've led... in this business. It's been very fruitful.



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PSYCHOTRONIC

ON THE ROAD

In April we went to London (a city with no elected mayor) for the first time. It's huge, way too expensive and has the dirtiest air I've breathed since I worked in a factory, but it's endlessly fascinating and we hope to return for longer visits. We stayed near Victoria Station and were tourists on double decker tour buses, in the underground and on foot. In one neighborhood, Baker Street is over there and Abbey Road is just over there. The most awesome landmarks we spent time at were the Tower Of London, Westminster Abbey and the National Gallery Museum. It's good to actually see where so many people were imprisoned, tortured and beheaded and the Abbey has tombs going back to the 10th Century. The museum (with around 60 galleries) was featuring Monet, but we were quickly lured away by their huge collection of 16th and 17th century masters. I've never seen so much powerful art (much by Rembrandt) depicting images of death, destruction, rape and horror (often based on the Bible) and we both were reminded of Argento's STENDAHL SYNDROME.

Piccadilly Circus is like Times Square, Chinatown, Washington Square Park and parts of The East Village all thrown together. It seems like most of the clubs in the area have skinhead doormen. I don't remember ever seeing so many people crammed into so many streets so late on chilly nothing special nights. Before midnight though, there's always a mob rush to the underground stations to get home before the trains stop running. The cars have a nice Flash Gordon look to them and actually have padded seats! The nearly one hour trip from Heathrow airport to where we stayed was much more pleasant and safer seeming than the equally long trip from the JFK airport in

Queens to 14th St in Manhattan on our return. New York's subways are still a better bargain money wise though (and they run all night).

We didn't see any movies (too expensive) and I didn't bother with much video searching (wrong system), but I was surprised at all the porno tapes available (especial around Piccadilly Circus) after hearing so much about the censorship there. Our nearest local neighborhood deli type store had a pretty good tape selection including a display near the front of multiple titles by Russ Meyer, Jesus Franco and Troma titles! In other movie related news, the London Times Style section has a dining column by DEATH WISH director Michael Winner ! London

has lots of new and used book stores, and I found bargain remainder table books on British Hit Albums and Pre-Beatle Pop Music and boxes of movie stills for under \$1 each. Only made it to one vinyl store (near Portobello Road which had a weekend street market) and found and purchased Leigh Stephens' (from Blue Cheer) first solo album, a bootleg of the very first (pre Reprise) West Coast Pop Art Experimental Band LP, re-issues of Twink's solo Lp, The Beau Brummel's



London record shop

Bradley's Barn and a new comp by The Eyes. The many newsstands are as good as the ones in Manhattan and it was nice to pick up my new copy of Mojo at a normal price.

I'm not used to so many layers of history - the remains of walls built by the Romans, the ancient cathedrals, and buildings surrounding Trafalgar Square with big block letters spelling out South Africa, Rhodesia, Canada and others. The deep down tube stations are where my distant relatives (and my father, stationed there while in the Army) often stayed

while other distant relatives trying to rule the world, were dropping bombs on them. I tried to relate to the London of the Rolling Stones, Dave Clark 5 and The Pretty Things (and lots of 70s bands I loved) but it was hard. The glory years of English pop music seem incredibly brief after visiting Buckingham Palace where tourists practically camp out hoping to glimpse the royals. These days the newspapers are filled with Spice Girls news. One day it was the fact that one of their boyfriends had killed himself. The next day, The Daily Star featured nude shots of another (taken when she was 17). The same issue offered videos of DAY OF THE TRIFFIDS as contest prizes.

The biggest news though, was the IRA bomb threat at The Grand National horse race (in Liverpool). 60,000 people (including some royals) were evacuated at the last minute and the 150th Anniversary race was cancelled (it took place a few days later). The Daily Star said "Britain will show what it thinks of the scumbag IRA - Shove It Up 'Em!" (next to pics of topless girls). We never had our passports looked at so many times, asked so many questions and had our luggage probed and poked around so much. Official Guards in traditional costumes now carry machine guns. On the eve of an important election (Labor leader Tony Blair, once in a rock band, put an end to 18 years of Tory rule.) and the end of British rule in Hong Kong, I couldn't help but think back to 25 years ago. In 72, one of the few things that Lennon and McCartney agreed on was their position on Ireland. Lennon recorded the bitter "Luck Of The Irish" and McCartney had a hit (#16) with "Give Ireland Back To The Irish."

While we were there, the London Times published a detailed list of the richest 1000 people in Britain. America would never have such a high percentage of millionaire pop stars. Sir Paul McCartney (#37 on the list) is worth 420 million pounds (and climbing fast) and is considered richer than the Queen! George and Ringo are on the list too,

along with Julian Lennon. Also: Elton John (#132 - song writer Bernie Taupin is on too), Mick Jagger (#149 - all the other surviving Stones including Ron Wood are on there too), Phil Collins (#172, his manager, plus Tony Banks and Mike Rutherford are all on too), David Bowie (#178), Eric Clapton and Rod Stewart (tied with others at #25), Clapton's manager is on too), Sting (#266), David Gilmour (#334), all other members of Pink Floyd (except Syd Barrett) are on too.



Tom Jones and George Michael are tied with others for #360. Mark Knopfler is also #360 (John Ilesley of Dire Straights and the group's manager are on too). Jimmy Page and Robert Plant are both at #415. Relatively poor are the surviving members of Queen, the Gallagher brothers (Oasis) - Liam is the 4th youngest on the list at 24, Bryan Ferry, Michael Hutchence (INXS), Ian Anderson (Jethro Tull), Gary Barlow (Take That) and Mick Hucknall (Simply Red). The richest female on the list is Annie Lennox (Dave Stewart is on too) and she has more than Chris De Burgh, Sheena Easton, Sir Cliff Richard, Kate Bush, Peter Gabriel, Jim Kerr (Simple Minds), Pete Townsend and Sade. If Ireland is included, the members of U2 are way up there.

The top actors on the list are Sean Connery (another #360) followed by Michael Caine, Joan Collins (whose sister Jackie is equally wealthy), Angela Lansbury, Roger and Dudley Moore. Richard Branson of Virgin (he started by releasing Tubular Bells) is the #5 richest person in all England! The Queen is rated only #73 (although including the Royal Art Collection would make her by far #1). Other

behind the scene multi-millionaires are Robert Stigwood (RSO Records, SATURDAY NIGHT FEVER), Chris Blackwell (Island Records), and producer Micky Most. I (along with millions of others) gladly helped make the Beatles, Stones and some of the others impossibly wealthy, but in my defense, I never knowingly spent a cent on Elton John, Phil Collins or Sting.

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GHOULARDi

SEZ: Stay Sick AND Turn Blue - FINK!

For a while, GHOULARDi was on 7 times a week. His main (and best) show was the original Friday night SHOCK THEATRE, which was followed by the Saturday afternoon MASTERPIECE (!) THEATRE, then the weekday afternoon half hour GHOULARDi, LAUREL AND HARDY show. After a while on Saturday's he showed BOWERY BOYS movies and for a while on Friday nights he showed THRILLER episodes. GHOULARDi lasted for about 47 months - from Jan 63 to Nov 66.

Ernie Anderson (See Never To Be Forgotten) created the GHOULARDi character and ad libbed lines with his trained baritone voice. GHOULARDi sounded like a hipster or beatnik using irreverent "sick" humor (this was the early 60s remember) and he borrowed from black and Jewish slang. Sometimes an echo chamber effect was used (especially when he laughed). Kid fans picked up on many of these sayings: "Hey group!," "You won't believe!," "Stay sick, turn blue," "Cool it

with the boom booms," or "Cool it with the echo."

When a kid sent in a small, homemade battery operated fan, he used it and said, "The cool it box - the greatest invention since chopped liver ovah dey." He talked about his phony beard, introduced the "movin pictcha," and answered "a knock on the phone." He used beat slang including: dig, baby, groovy, beautiful, buzz off, what's shakin?, hey babies (or hey babes) and also said: "Get a shot of this, camera four, "dingy dongy," "zingy zingy", "Oxnard," "a real life dead crab," and even "Leapin Lizards, Sandy!" He made fun of the local suburb of Parma ("Parma!?"), newscaster Dorothy Fuldheim ("Dorothy!"), Mike Douglas and kids show personalities Captain Penny, Barnaby and Jungle Larry. He also criticized and made fun of the people who owned and ran the station he worked for and got away with it because his ratings were so high.



FRIDAY

WAR OF THE
SATELLITES



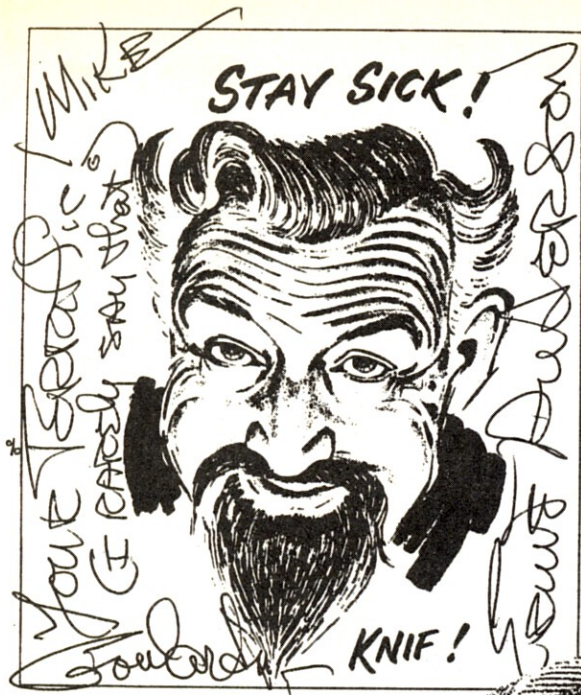
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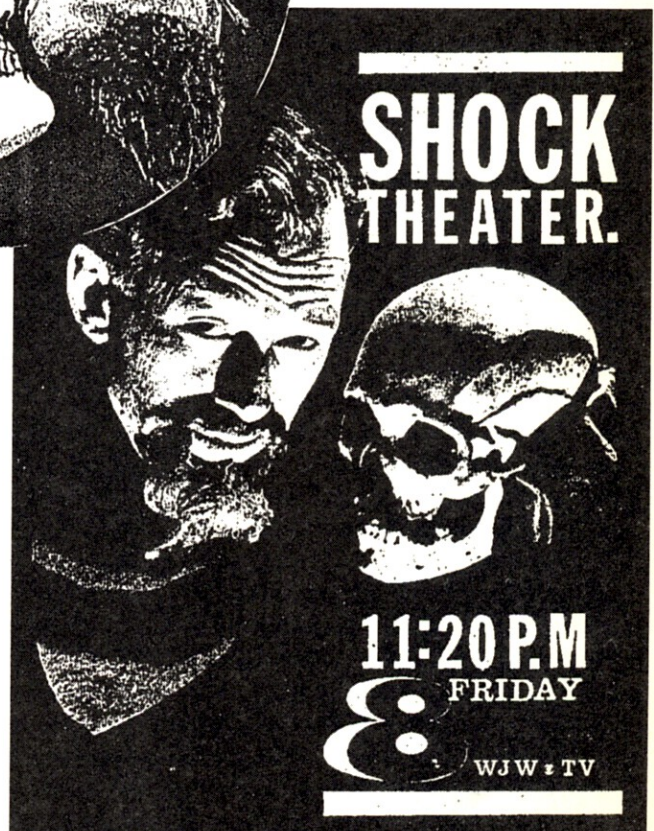


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THE WHOLE
WORLD'S A
PURPLE
KNIF KIDS!



Papa Oom Oom Mow Mow



FIRST SEASON (63/4) GHOULARDI MOVIES

Notice that these are not the usual Universal (or even Monogram) movies many people associate with TV horror hosts. Some were as recent as 3/4 years old at the time. Most were from Allied Artists and A.I.P. and Roger Corman directed the most titles. These are the first 27 movies (in the order they were shown) that made me create PSYCHOTRONIC. Some of them (created to fill low budget teen appeal double bills) were just over an hour long. The shorter the movie the more time GHOULARDI had to fill, so he and his staff created pre-filmed comedy sketches. Some were filmed at various locations or outdoors and often featured Anderson as other characters or as just a silent movie style everyman. Others used optical FX and were most likely inspired by Ernie Kovacs (who had recently died).

During the first GHOULARDI season, I discovered Famous Monsters Of Filmland magazine (which had been around since 58). Top 40 radio (which was already great), got a huge boost by surf music, Motown, girl groups, then the British invasion, plus there was that problem in Dallas. (Thanks to Chuck Schodowski and Carl Thompson for the list.)

#1 HOUSE ON HAUNTED HILL (Allied Artists, 58) I had already been psyched to see this movie for years. William Castle's publicity and movie gimmicks really worked and I remembered older kids at the elementary school playground telling horrifying stories about this scary movie - with a real skeleton jumping out of the screen! Seeing it again, years later, I was surprised how hateful and adult the characters are. It's silly and cartoonish but also disturbing. The first (and for many years only) poster I owned was for HOUSE. I bought it at a 67 science fiction convention in Cleveland (which featured an advance look at the pilot episode of STAR TREK). The poster was real cheap (I couldn't afford a full price one) because it had a hole in it and pen marks. When the GHOULARDI show later went color, the first movie aired was HOUSE OF WAX, also starring Vincent Price.

#2 THE GIANT BEHEMOTH (A.A. - UK, 59) This one was also real scary at the time, with the excellent animated dinosaur searing the flesh off of panicked, stampeding

Londoners with its atomic breath. It was also the first movie I remember that had the added attraction of GHOULARDI on screen, running down the street.

#3 WAR OF THE SATELLITES (A.A., 57) I love any early Roger Corman movie now and this one actually stars Dick Miller (!), but at the time it was just a bore. Of course, if the movie was boring, you still had GHOULARDI, so it didn't really matter.

#4 TARGET EARTH (A.A., 54) The best thing about this one was the cool metal robot, menacing a minimal cast. I remember learning years later that it was a favorite of Electric Eels singer Dave E.

#5 CALTIKI, THE IMMORTAL MONSTER (A.A. - Italy, 59) This had one memorable scene, the skeleton arm of a man that had been turned into a dried up corpse by the blob monster in a cave.

#6 I WAS A TEENAGE WEREWOLF (AIP, 57)

#7 I WAS A TEENAGE FRANKENSTEIN (AIP, 57)

#8 HOW TO MAKE A MONSTER (AIP, 58)

It's interesting that they showed these three in a row, since the first two originally played on a double bill and the third is a crazed, behind the scenes Hollywood story about the young stars of others.

#9 THE UNDEAD (AIP, 56) The most memorable part of this odd Corman reincarnated witch movie was sexy star Pamela Duncan in her tight dress. She could turn into a cat and killed with a big axe.

#10 ATTACK OF THE 50- FOOT WOMAN (A.A., 57) It's been remade and copied many times. It featured two sexy actresses (Allison Hayes and Yvette Vickers) and adult situations mixed with the goofy FX. Kids always talked about it after it was on, never quite sure if it was supposed to be funny or not.

#11 KRONOS (20th Century, 57) A pretty serious "pure" science fiction movie with that huge, impressive energy block creature.

#12 ATTACK OF THE CRAB MONSTERS (A.A., 57) The big crabs eating human heads was surprising but when the crabs use their dead victims' voices to lure their friends - !? A pretty bizarre Corman movie.

#13 GHOST OF DRAGSTRIP HOLLOW (AIP, 59) A pretty dumb teen comedy, but I'll never forget the SHE CREATURE at a costume party, revealed to be a whiny



ATTACK OF THE 50 FT WOMAN



HOUSE ON HAUNTED HILL

balding little guy (it was Paul Blaisdell). And now I know that the cool music was by Bruce Johnson and Nick Venet.

- #14 **THE GIANT GILA MONSTER** (McLendon, 59) It was laughable even to kids, but it also features a rock combo. I saw it again at a Saturday matinee double bill. Everybody had a good time.

- #15 **SHE CREATURE** (AIP, 56) Another sexy reincarnated woman movie. This time it was Marla English and she became this incredible looking crusty monster from Hell - with breasts.

- #16 **THE MANSTER** (Lopert - U.S./Japan, 59) An American in Japan grows a scary extra head - ??? The Japanese women seducing the hero in a public bath was pretty memorable too. Another unforgettable, truly bizarre movie experience and another one that was very adult in tone.

- #17 **THE CYCLOPS** (A.A., 57)

- #18 **THE AMAZING COLOSSAL MAN** (AIP, 57)

- #19 **WAR OF THE COLOSSAL BEAST** (AIP, 58) Here are three more (all by Bert I. Gordon) that belong together. All feature nearly naked giant bald guys and in two of them the giant bald guys have nightmarish, horribly disfigured faces. It also helped that *The COLOSSAL BEAST* was on the cover of *Famous Monsters* #23 (June, 63).

- #20 **TOBOR THE GREAT** (Republic, 56) I barely remember this nice, non - exploitive story about a helpful robot.

- #21 **FIRST MAN INTO SPACE** (MGM - UK, 59) The mutant monster in this was terrifying to me. An astronaut comes back, now a killer - covered in tar and sparkles (?) with only one horrified eye showing. It's been copied many times.

- #22 **BEYOND THE TIME BARRIER** (AIP, 60) All I really remember about this Robert Clarke/Edgar G. Ulmer movie is the futuristic sets and the totally jarring, out of



THE CYCLOPS



place footage from *ISLAND OF LOST SOULS* (a later *GHOULARDI* movie favorite).

- #23 **THE ASTOUNDING SHE MONSTER** (AIP, 58) Another Robert Clarke movie, this time featuring a sexy mute space woman (Shirley Kilpatrick) and gangsters similar to the ones in *TARGET EARTH*.

- #24 **DAUGHTER OF DR. JEKYLL** (A.A., 57) The first of many John Agar movies shown on *GHOULARDI*, this one seemed like (and was) a cheat horror movie. Also by Ulmer.

- #25 **ATTACK OF THE GIANT LEECHES** (AIP, 59)

- #26 **BEAST FROM HAUNTED CAVE** (AIP, 59)

- #27 **NIGHT OF THE BLOOD BEAST** (AIP, 58)

These were all produced by Roger Corman's brother Gene. *ATTACK...* was another one with very adult situations and sexy Yvette Vickers, *NIGHT* has some scary images and an ugly monster that decapitates people and the others have some scary looking dried up victims.

FLASH GORDON (Universal, 36) serial chapters were also shown before the movies on Friday nights. These were followed by chapters of *FLASH GORDON'S TRIP TO MARS* (38), *BUCK ROGERS* (39) and *FLASH GORDON CONQUERS THE UNIVERSE* (40), all starring Buster Crabbe. Many of the kids who watched these over and over again, also grew up watching *THREE STOOGES* and *LITTLE RASCALS* shorts (shown on Ch. 5) over and over again. Repeated viewing of these shorts and chapters left a strong, lasting impression. They seemed to have come from another world (most were pre WWII and many were from the depression era). Without

even trying, you got a free extensive course in low budget movie making. You couldn't help but notice repeated stock footage, music from other movies, re-used plots, characters and various visual and sound FX. You also couldn't help absorbing some mixed up American cultural history.

GHOULARDI MUSIC

These are all the songs I know of (at this time) that were played on various GHOULARDI shows. Some were only played a few times, some were played on nearly every show. Some were played all the way through in the background, but only the intro or a specific part of others were heard for comic (or coolness) effect. A few were national hits and some were by famous performers, but many were local hits, non hits, B sides, LP cuts and obscurities that you would never hear on the radio (or in some cases, on radio aimed at white people). "Green Onions", "Rumble" and "Papa Oom Mow Mow" were all later used in major movies and are the most familiar tracks. Most are rock, dance, soul, R+B, or jazz instrumentals but several are happy polkas. This music represents the ethnic diversity of Greater Cleveland pretty well.

Although Ernie Anderson had been a dj, he was not necessarily the person who came up with these songs. "Big Chuck" Schodowski was the one person most responsible for the music selections and brought in records from his own collection. Unfortunately, younger viewers associate many of these tracks with The Ghoul (or the Son Of Ghoul) and associate Big Chuck with the sillier 70s novelty and comedy songs used on his show for years.

Anybody who grew up watching GHOULARDI will think of him and his show when they hear many of these. And although they added their own newer tunes, Hoolihan and Big Chuck (later Big Chuck and Lil' John), The Ghoul, Son Of Ghoul and even Son of Svenghoolie in Chicago used (use) some of the same tracks (and some of the same sound FX, dialog clips and visual clips).

BABY STIX AND THE KINGTONES - "Pygmy." This wild song starts and ends with a deep voice going "Pyg-my!" and includes vocal impersonations of jungle birds, loud screams and great sax solos.

THE BASKERVILLE HOUNDS - "Space Rock Pts. 1+ 2." A local hit, adapted from the Rolling Stones "2120 South Michigan Ave." *, but this version adds maximum distortion, rumbling noises, space sound FX, clapping and voices going "Yeah!, Huh!. Bwow!, Whoa!, Yeh Baby!, Come on in!..." Pt. 2 is also on the group's lone (never reissued) Dot LP, but Pt. 1 is the wilder side.

BOOKER T AND THE MGs - "Green Onions" (#3 in 62). The famous Memphis group recorded this with original bass

player Lewis Steinberg (he was later replaced by Donald "Duck" Dunn).

THE CHEROKEES - "Cherokee" (based on Charlie Barnett's 30s big band hit).

EDDIE COCHRAN - "Eddie's Blues." A blistering blues guitar inst. Too bad Cochran didn't record more material like this! On The Legendary Masters LP and other comps.

LES COOPER AND THE SOUL ROCKERS - "Wiggle Wobble" (#22 in 62). Great novelty dance hit from Norfolk, VA.

THE CRESCENTS - "Pink Dominos" (rockabilly gt. inst.) (#69 in 63).

DUANE EDDY - "Desert Rat." This is Eddy playing the blues like he seldom did on his many more pop hits. It also features great harmonica and sax solos. The B side of the #28 "Boss Guitar" (on RCA - 63)

JOHNNY AND THE HURRICANES - "Time Bomb" (from their 2nd Warwick LP - Stormsville - 59). This hit making

instrumental band (from nearby Toledo) was also popular in England and Germany (where they recorded an LP at the Star Club). Johnny Paris was the sax playing leader.

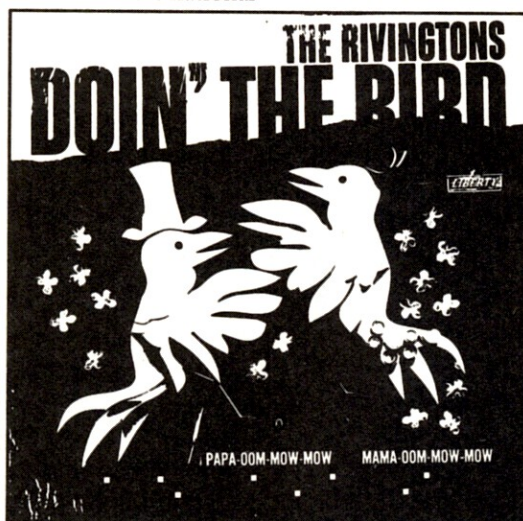
TOM KING AND THE STARFIRES - "Stronger Than Dirt." Recorded for the GHOULARDI show. It's based on a then well known detergent TV commercial and is a driving instrumental with horns, guitar solos and loud sounds of horses galloping. The group later became The Outsiders of "Time Won't Let Me" fame.

LOVIN' SPOONFUL - "Night Owl Blues." Features blues harmonica and loud echoed guitar leads, not at all like you remember this group. From the flipside of the #2 hit "Daydream" and on the Do You Believe in Magic LP.

THE MATYS BROTHERS - "Who Stole The Kishka?" A local polka record that was a remake of the Frankie Yankovic (And His Yanks) version. It's a loud, funny dance, party song.

JIMMY McGRIFF - "I Got A Woman." A #5 R+B instrumental hit version of Ray Charles' song (in 62) and "Turn Blue" (recorded for GHOULARDI). McGriff (from Philadelphia) was the coolest Hammond organ player around.

These were singles and are on his Greatest Hits Lp from Sue. Cleveland's Leo's Casino was a major venue for soul, jazz and R+B musicians, and I imagine McGriff played there, heard his music on GHOULARDI then recorded "Turn Blue" (also featuring great lead guitar) as a tribute. Another cut, "One Of



Mine" (also on the hits LP), may have been played too.

THE MIDNIGHTERS - "Whittier Blvd." A local L.A. hit by the legendary Mexican/American group. Like "Space Rock" (above) this was adapted from the Rolling Stones' "2120 South Michigan Ave." *, this time as a cruising song, with horn noises, laughter and shouts of "arriba arriba!" Note: The version used on **GHOULARDI** may have been the Ventures more cartoonish cover (from The Ventures A Go Go LP - 65).

THE MONTCLAIRS - "Happy Feet Time." A loud, rock dance instrumental featuring horns that almost sounds like a polka, the title is shouted out at the beginning.

THE MOTIONS - "Beatle Drums." A reverb guitar surf type instrumental. (the band shouts out "Ringo!" during breaks). This Cleveland band recorded four fine instrumental 45s (63-5) on major labels (ABC and Mercury) and opened locally for The Stones, Animals, Beach Boys.... Personal note: The Motions played several "Beatle Rallies" sponsored by WHK radio. They were the first recording band I ever saw play live - outdoors at The Cleveland Airport (!).

THE MUSTANGS - "Dartell Stomp" (loud, heavily distorted dance instrumental with drum solo) (#92 in 64).



Duane Eddy, Eddie Cochran and Steve Cropper of Booker T. & the MGs.

NAPOLEON XIV - "They're

Coming To Take Me Away, Ha - Haaa!" The demented novelty hit (#3 in 66) was by Jerry Samuels, a NYC recording engineer. The B side is the entire song backwards. When local radio stations banned this (for being politically incorrect) kids wanted to hear (and own) it even more.

SANDY NELSON - "Teen Beat" (#4 in 59) and "The Birth Of The Beat." "The Birth..." is a primal sounding 10 min. (!) track from his Let There Be Drums LP (62). It's all drums with animal sounds added.

ART PERCO - "Peanuts" (local polka).

OSCAR PETERSON TRIO - "Incoherent Blues" and "Mumbles." Both feature mumbling scat vocals by trumpeter Clark Terry. Jazz pianist Peterson is from Montreal. "Mumbles" (on Mercury) nearly made the top 100 in 64 (it was #101).

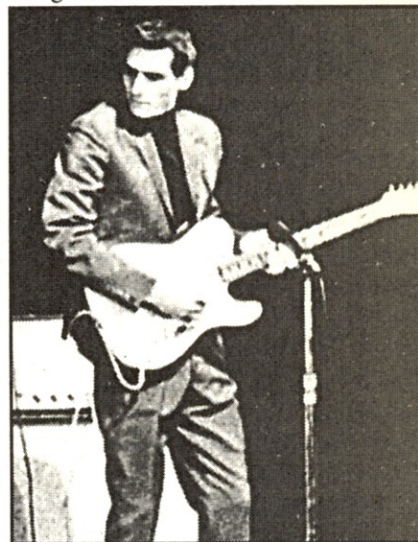
THE RIVINGTONS - "Papa Oom Mow Mow" (#48 in 62),

"Mama Oom Mow Mow" (#106 in 63) and probably "The Bird's The Word?" (#52 in 63).

T BONES - "No Matter What Shape (Your Stomach's In)." The #3 song (in 65) was based on an Alka Seltzer TV commercial.

THE TRASHMEN - "Surfin' Bird" (#4 in 63), "Bird Dance Beat" (#30 in 64) (+ "Bird Bath"?). From Minneapolis/St. Paul. These are now available from Sundazed Records.

THE VENTURES - "Out Of Limits," "Exploration In Terror." Both are from The Ventures In Space LP, (64), without a doubt the group's greatest. These instrumentals featuring "otherworldly sounds" are menacing, moody and scary. Other Ventures songs used were "Pedal Pusher" (from the Walk Don't Run '64 LP) and "The Swinging Creeper" (from The Ventures A Go Go - 65). The Seattle/Takoma area band recorded too



many bland MOR LPs over the years but their best are from around 63-65. Many of their LPs are now on double CDs from Japan.

TRAVIS WAMMACK - "Scratchy" (#80 in 64). This raw, warped instrumental includes a break with backwards talking. You might mistake it for a Link Wray track. Travis is from

Walnut, Mississippi.

LINK WRAY - "Rumble" (#16 in 58, but was recorded as early as 54). Link (an American Indian) is from Dunn, North Carolina. Early Cramps drummer Miriam Linna (who grew up in NE Ohio) now co-runs Norton Records, a label that specializes in Link Wray releases.

* "2120 South Michigan Avenue" was originally a Rolling Stones "Nanker, Phlegme" composition featuring the wild organ playing of Ian Stewart and driven by Bill Wyman's strong simple bass lines. First released on the British Five By Five EP in 64, it showed up on the American LP 12 X 5 (which charted at #3) the same year. It was named after the address of the Chicago Chess studios where it was recorded (some say with Muddy Waters sitting in). Longer versions exist on bootlegs. Variations of this fun to play instrumental workout became a 60s garage band staple like "Louie Louie", "Gloria" and "Hey Joe". Question Mark And The Mysterians, for instance, did a version called "Do You Feel It."

MORE GHOULARDI MUSIC

Also: "Ay Gura Moya" (a polka) and "The Laughing Song." This huge early novelty hit was first released on a cylinder (in 1891!) by George Washington Johnson, a former slave. It was later recorded by others including The Bonzo Dog Band (as "Laughing Blues"). One version was played on GHOULARDI whenever an old film clip of an overweight ballerina falling down was shown.

The band most influenced by GHOULARDI is THE CRAMPS. Their first LP (Songs The Lord Taught Us - 80) includes "I Was A Teenage Werewolf" (the #6 GHOULARDI movie), "Sunglasses After Dark" (GHOULARDI wore sunglasses with one lens missing), "Mad Daddy" (about Ernie Anderson's legendary friend, Cleveland dj Pete "Mad Daddy" Meyers) and the appropriate "TV Set." Songs with more direct Ghouardi references are "Call Of The Wighat" (from Smell Of The Female - 83), about GHOULARDI's wig and "Surfin' Dead" (from the soundtrack for the movie RETURN OF THE LIVING DEAD) which is loaded with GHOULARDI phrases. The Cramps also recorded "Surfin' Bird" for their first single, played "Rumble" (available on bootlegs only) and various songs with "Papa" and "Mama Ooom Mow Mow" parts. Their 93 LP is called Stay Sick!

The person who supplied me with the most detailed and accurate GHOULARDI music info was Jim Jones. For years Jones worked at Cleveland's Record Rendezvous on Prospect Ave. and made sure to stock GHOULARDI music. This was the flagship store of a small, now sadly defunct chain owned by Leo Mintz, the friend of Alan Freed who encouraged him to play "rock and roll" on his radio show in the early 50s. In the 70s, it was probably the only store where you could buy the latest Euro rock imports or party albums by Rudy Ray Moore and Redd Foxx. Jones, recently lead guitarist with Pere Ubu, was also in Mirrors in the early 70s. His own early 80s group, THE EASTER MONKEYS, recorded a GHOULARDI tribute song called "Camera Fo'."

BIG CHUCK AND 'LIL JOHN

Big Chuck And 'Lil John are still holding down the old Friday night GHOULARDI time slot (on the local Fox channel 8). A week after Ernie Anderson died, they hosted a special tribute show with a live audience. It featured vintage GHOULARDI footage, and later Anderson interview segments, although most of it had been aired on earlier GHOULARDI Night specials (in 92 and 93). More great GHOULARDI footage (unseen since the 60s) has been discovered and is promised for future shows.



Big Chuck and 'Lil John

The Ghoul



THE GHOUL

We announced last issue that The Ghoul was back on TV in Cleveland. He did do a Halloween special last year, but the revived show information proved to be premature. We'll do something new on The Ghoul (Ron Swede), who is planning a comeback, as soon as possible.

Some songs people swear they heard on GHOULARDI were actually played on THE GHOUL. Some were recorded in the 70s, years after GHOULARDI went off the air. These are just some of the tracks the Ghoul added to the mix:

DAVIE ALLAN AND THE ARROWS - "Blues' Theme" (a hit from THE WILD ANGELS) - see PV #2

ESQUIRES - "The Parma Polka."

Includes the band repeating "Everyone's dancing the Parma polka" and doing instrumental bits of "Satisfaction", "Time Won't Let Me", "Day Tripper", "Ticket To Ride", "Kicks", and "Gloria" (P-A-R-M-A) -!

J. GEILS BAND - "Whammer Jammer" (from their 2nd LP, The Morning After)

SCREAMIN JAY HAWKINS - "Constipation Blues" (from his What That Is! LP). Hawkins is from Cleveland.

NEW YORK DOLLS - "Trash" (from their first LP)

THE TURTLES - "Buzzsaw" (instrumental from their Battle Of The Bands LP)

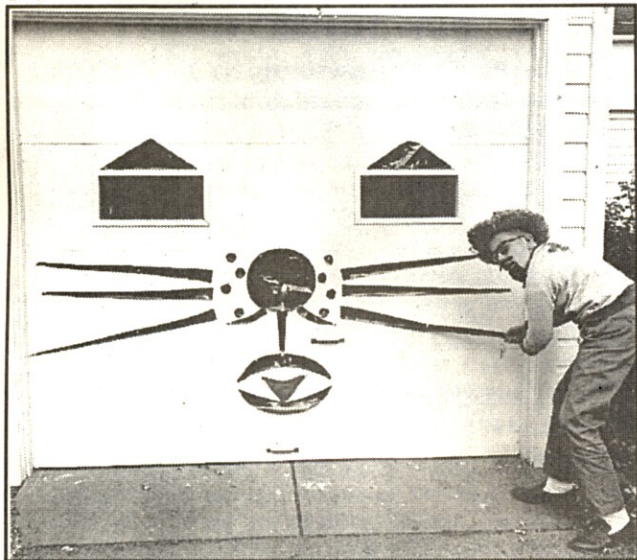
VENTURES - "The Bat", "He Never Came Back", "4th Dimension" (more

great tracks from The Ventures In Space LP). Note: "4th Dimension" is the same song as "Werewolf" by The Frantics and was the basis for "Don't Eat Stuff Of The Sidewalk" by The Cramps.



SON OF GHOUL

The Son Of Ghoul sent in "best of" tapes of his show (which I had never seen). He uses ideas, music, film clips and sound FX from GHOULARDI and The Ghoul, but wears a cape and top hat and looks more like Son Of Svenghoolie to me. He uses the pulsing GHOULARDI border and Froggy The Gremlin from The Ghoul. It was strange to see the familiar footage of an old man making faces (to "Papa Ooom Mow Mow") shown in slow motion and nice to hear the Mad magazine record "It's A Gas!" Many name rock bands have been featured on his show and he had a funny segment with Fred Olen Ray (talking about the 10 new movies he directed in 96). Son Of Ghoul bashes the MS3K robots, throws bowling balls into TV sets and pops zits into the camera. The most surprising gag was a

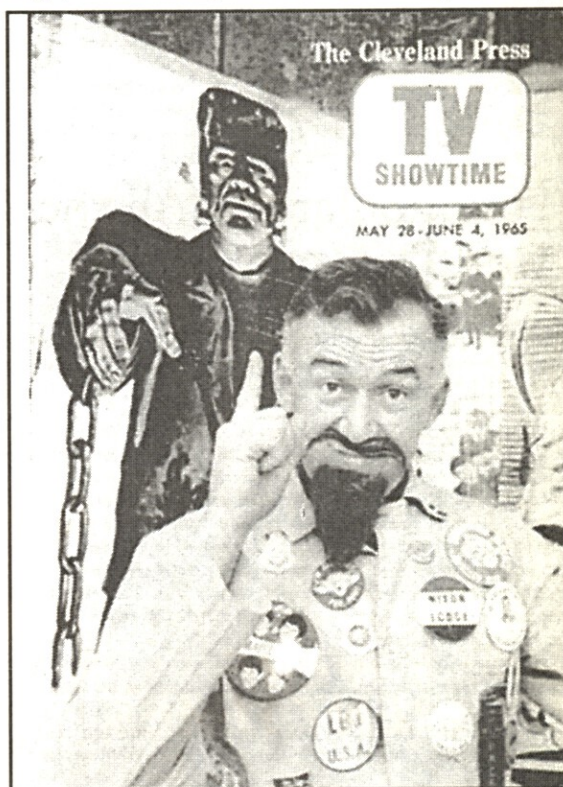


PV editor trying to look like Ghoulardi
(from the Cleveland Press - Oct. 63)



FLASH GORDON with Ming the Merciless.

take-off on Mr. Jing-A-Ling. The local, pre Christmas only TV host used to make innocent kids beg their parents to take them to Halle's department stores. His show was basically a half hour commercial. The Son Of Ghoul is mostly unoriginal, but it looks like he has a bigger budget (or is it just more modern optical FX?) than the hosts he copies. Movies shown were HORROR EXPRESS and REEFER MADNESS (!). The Son Of Ghoul (Kevin Scarpino) is on UHF channels 35 and 38 Friday nights at 8 (too early). Shows are repeated on Saturday. Meanwhile, in Chicago, Son Of Svengoolie is back, now as just Svengoolie.



Much thanks also to Murph, Carl Thompson, Ed Learner, Chip Hess, Lux Interior, the late Norman Petrie and others who have sent in GHOULARDI info and illos over the years.



MIRRORS

MIRRORS: Michael Weldon (drums), Jamie Klimek (lead gt, lead vocals), Paul Marotta (keyboards), Craig Bell (bass), Jim Crook (lead gt.)

I've been selling copies of the long out of print MIRRORS 45 for a while, but now more MIRRORS music is available on a new release from Skat Records (see ad). You get 3 early 70s Cleveland bands on a CD or in a limited edition box set with 3 10" LPs. MIRRORS are represented by 10 tracks. Half are live

(my favorites) and none are on the single. You also get 12 tracks by the legendary ELECTRIC EELS (featured in PV #3). None of them were on previous vinyl or CD releases and half of them are live. 7 tracks are by THE STYRENES, featuring Jamie Klimek from Mirrors and Paul Marotta from The Eels and Mirrors. Family Tree trivia fans should know that Mirrors bass players Craig Bell went on to Rocket From The Tombs and Jim Jones later played guitar in Pere Ubu, The Eels included drummer Nick Knox (The Cramps) and The Styrenes included drummer Anton Fier (Golden Palominos). I don't know who all plays on this release, cause I don't have the liner notes yet. I'll leave it to others to review this stuff. I'm just glad (most of it) is out (I think).

PV

45

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Read about Mirrors in FROM THE VELVETS TO THE VOIDOIDS (Penguin) by Clinton Heylin and ENGLAND'S DREAMING (St. Martins) by Jon Savage.

Mirrors were band founders Jamie Klimek and Jim Crook plus Paul Marotta (keyboards), bass players Craig Bell (Rocket From The Tombs) or Jim Jones (Pere Ubu) and Michael J. Weldon (minimal drums).

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PSYCHOTRONIC Editor wants these issues of **CREEM**: #1, #2 (R. Crumb art cover), #4, Vol 2 #1, Vol. 2 #6, Vol. 2 #9 (all 1969 - newspaper format), Vol. 3 #1 - 71 (dollar bill cover), Oct., Nov. 79, May 81, Nov., Dec. 85, Jan., Mar., Aug. 86, May, Aug., 88. And these issues of **MOJO** (UK): #1 through #10, 12, 23, 24.

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DICK BAKALYAN

INTERVIEW BY JUSTIN HUMPHREYS

Richard (Dick) Bakalyan was born January 29, 1941, in Watertown Massachusetts. "My mother's Canadian from Nova Scotia, and my father's from Armenia, mostly Italians. My father's name was William Nishan Bakalyan, and my mother's was Elsie Florence Fancy Bakalyan. It was a tough neighborhood. It was a factory town, a water town, just on the outside of Boston, on the Charles river, where the arsenal is, et cetera. And you know, you maintained your cool by being ready to duke it out if people wanted to do that. It wasn't that you went around doing it, but if it was there, you took care of business. That was the attitude then."

The future star of juvenile delinquent movies got in some real life trouble as a kid. "Oh well, you know, I got in some trouble, yeah. It's not something I like to talk about though. You get in some trouble and you deal with it, and it makes you a better person if you have the right guidance. But my mother was a widow, and she brought up three boys by herself." He later served in the Air Force. "Four years. Discharged honorably as a staff sergeant." Bakalyan also boxed. "Oh when I was a kid. I was probably the littlest guy around, and you get in a lot of street fights, 'cause you scuffle, it's all part of growing up, it's not like gang stuff today. If you had a problem, you duked it out—couple of

punches, drew a little blood, went in and had a Coca-cola or Pepsi and that was the end of it. Sometimes the guy became your best friend. But you had to do that to maintain. It was a part of growing up. Of course my early years were maybe in the late thirties and early forties, as a kid in the forties, growing up, the war was on, they had other elements that were interesting in our growth period, because our bubble gum, baseball cards, were war cards! They were training us to go, figuring the war was going to go on for some time. So, we all took part in the patriotism within the country. I guess the films of that period influenced a lot of us.

"Even the bad guys had some honor, and there was a certain kind of integrity in the arena you played in, people were good to their mothers, they respected the churches, and that carried over even in the way they were identified on the screen, and then carried over into our life, because a lot of guys were killed during the war. There were a lot of families...every house had a flag in the window or a star when they lost someone. It was an interesting time to grow up—the forties.

"You're always looking for it—for a spotlight to do your thing. I never thought I'd be an actor. Absolutely not. That all came down afterwards. You know some people say you're always an actor! Once you are, you are that's it. So, I probably was, I know I was in the junior play in high school, in a small part.

His movie debut was in *THE DELINQUENTS*, directed by the then unknown Robert Altman in Kansas City in the summer of 55. It was released by United Artists in 57. Bakalyan and Peter Miller (from *BLACKBOARD JUNGLE*) kidnap the girlfriend (Tina Miller, also in *BLACKBOARD JUNGLE*) of future *BILLY JACK* star Tom Laughlin and frame him for a gas station holdup. All the other actors (and blues singer Julia Lee) were locals. "Yes, with Robert Altman. Well that was interesting because I had done a showcase where you do some scenes and an agency had seen me there, and signed me to represent. Betty Wookey, terrific agent,

she had some clients that were going up for this film, and she sent me up for the part, and I met Robert Altman, did a reading for him, and I got this for a different part, he said read this part, I read it, and I was signed to do the film. Then I flew to Kansas City, several weeks later of course, going through all the procedures of making the deal, and proceeded to make this film with several actors, Tom Laughlin, who later became Billy Jack, Tina Miller, who had come out of *BLACKBOARD JUNGLE*, and a lot of local people. We had a lot of fun. And that was the early days of making film. We shot, I think it was four weeks in Kansas City.

"Very good director, and of course for me, I depended

upon guidance from a director, and I know he wouldn't let me go too far because I was brand new at it, and when you're brand-new at it, you want to try everything, but I didn't want to go too far and make a fool of myself, so I was very fortunate to work with a director who had an eye for storytelling, and an eye for keeping you within. You know what they say 'Less is more unless you're talking about your check.' We had a lot of fun on that one. And the producer was a man named Elmer C. Rhoden, who a couple of years later, I did another film for, *THE COOL AND THE CRAZY*. "During filming another actor played a trick on Bakalyan. "Oh yeah, well that was Peter Miller, and that was in Kansas City...What happened was, we had an apartment. They put us up in these wonderful buildings, and across the street, downstairs there was a pharmacy, you went downstairs into. There was a soda fountain in there. Pete was always saying to me he was going to go for this Lemon ice cream soda, and I thought, I never heard of that, I never heard of a lemon ice cream soda. Lemon to me was always sherbet. He convinced me to go in there with him,



HOT CAR GIRL

and I did. Now I'm in there and I'm waiting for my food, and a cop comes in. Anyway, they put me against the counter, I started laughing at the cop. I thought it was a gag from the get go, he didn't think it was funny. Anyway he put me into the counter, and I said 'Wait a minute, wait a minute, I'm here with my friend here, Peter Miller.' Pete says 'What? The guy followed me in officer, I never saw him before in my life.' The cop said 'What are you doing here?' I said I'm making a movie here, and he said 'Nobody makes movies in Kansas City.' It was one of those things.

"Of course we all had a good time afterwards down at the station. Evidently, somebody had run away from a reform school, I don't know whatever happened, I was wearing a certain color shirt the guy had been wearing, that they were on the look out for. And he was making a check on me. It went further when I started to laugh because he thought, maybe I was ridiculing him, I don't know, but that was not it. I got scared because they took me in! Of course later the cops came down on the set, and we all had a good time, you know.

In *DINO* (57), from Allied Artists, Sal Mineo (then known for *REBEL WITHOUT A CAUSE*) was a DJ on parole. "Yeah, nice guy. Sal was one of the good guys, and everyone else that was in that film—Brian Keith. Terrific actor to work with. Let me put it this way—a terrific man, who happens to be a very good actor. But Sal was very sensitive. You just knew he was going to go further than the roles he was just playing at the time. 'Cause he'd come out, I believe a television show the first time I'd seen him and *DINO* was a TV film I did first, an hour show, I believe so, and anyway, they made this film and I was fortunate enough to play, my character's name was Duke. The gang was called the Golden Duke's or something, anyway.

THE DELICATE DELINQUENT (57), from Paramount, was Jerry Lewis' spoof of juvenile delinquency movies. "Yeah. *DELICATE DELINQUENT* was the first one Jerry Lewis did without Dean Martin. Darren McGaven was playing that part. Originally it was called *Damian and Pythias*, based on that legend, of course then they changed it, and I was lucky enough to be called in...I was in the office with my agent, she was there on some other things, and Eddie Morris, the casting director at Paramount saw me. He came out of his office, we chatted a minute, and then he took me over, and said 'You better tell my agent why you're thanking me.' We told her he was taking me

over to meet Jerry Lewis. And Don, the director, McGuire. And I sat with them a bit, I read something for them, and they put me in, they said right away, bingo. We went back to the office and made the deal. I loved working with Jerry at the time. You know he was extremely creative and I was always in awe of the guy. I was a fan of his and Dean Martin's before, you know...it was a big joy for me, a great joy for me to be on the set and watch people like this perform. Especially when they did the knife thing with Martha Hyer. We used to kid around because Martha Hyer

never made a mistake. We used to bet money that she would make a goof somewhere in there. She never did. She was always on the money.

THE BROTHERS RICO (57), from Columbia, was directed by Phil Karlson. "Yes, with Richard Conte and a friend of mine still to this day, Jimmy Darren. That was fun, that was a lot of fun...well everything I've ever done's been fun, I've never been on a film where I didn't have a good time, so if I keep saying that, it's true. I like Richard Conte, we had a mutual respect, in fact, I almost

hurt him, because I had to drive a new Lincoln at the time and they had power brakes and that was a new thing for me, you know, I had to stop at a certain spot because they had these stands with lights and things on them, sandbags to hold them in place. I had to pull up—he was in the back seat—I hit the brake and he was in the front seat with me! It was one of those. From that point, I always learned to always check a vehicle before you drive it. Same with a gun, if you're going to use it, you go outside with the prop guys and test it. That was fun, we had a good laugh on that one." He also played a comic New York gangster in *HEAR ME GOOD* (57), about TV quiz show, starring Hal March of *THE \$64,000 QUESTION*. It was released by Paramount.

Despite all the movie work, Bakalyan wasn't signed to a studio. "No, but working, just freelancing...it wasn't a deal where you signed a deal at a studio. Those days when they had a contract, where they had character people under contract. That had gone out in

the 40's. In the 50's the studios had some people, but mostly they were the young lads, and they were training them, in fencing and all the art areas that they utilized them in films. But TV was new then, so it was great for us, start doing some of the newer shows that came along. You couldn't take time to think about what you were going to say. You had to say it because you're dealing with time now. And TV's like radio with pictures added."



THE COOL AND THE CRAZY (both pics)

Bakalyan fans should look for **HOT CAR GIRL** (58) from Allied Artists, directed by Bernard Kowalski and produced by Roger Corman's brother Gene. He stars as the cop hating Dude who drinks, steals cars and ends up wanted for murder and hiding out at Bronson Canyon. The female leads are June Kenney who helps strip cars and Jana Lund as a spoiled rich girl. It features Corman regulars Ed Nelson and Bruno Ve Sota and a Cal Tjader jazz score. More famous is the marijuana cult film **THE COOL AND THE CRAZY** (58) from AIP. It was produced in Kansas City by the same man (Earl C. Rhoden Jr.) who had produced **THE DELINQUENTS**. Scott Marlow (who had been in **BLACKBOARD JUNGLE**) was top billed as the new high school student who deals and gets hooked (as does Bakalyan). Gigi Perreau co-stars. It was the first of four roles for Bakalyan, that were directed by William Witney, known for his many serials and westerns at Republic. "Yeah, well Bill Whitney, he was great because he knew, he could see the action in his head, he knew how to do that because he came out of doing serials for years. So, whatever he approached, it had a rhythm like waves hitting the beach, you know, because of the Saturday afternoon serials. That was his training ground, if you got me. So, he could put together a good piece. I liked him 'cause he was a man, who did his work. And he didn't take any guff from anybody, he didn't let anybody pressure him, so I learned a lot from watching these guys do what they do. The big key was watching the crew when you went on a set. Like I just finished a thing I did with David Hasselhoff, called **BAYWATCH NIGHTS**. When I walked on the set, I knew he was a good guy, though I had never met him before. But you knew from the demeanor of the crew, there's an attitude that goes around. And I used to watch the crews a lot, in the films I did, in the early shows. I'd look for a crew guy to see his reaction. If it was okay with him, to them it was a job, if they gave you the high sign, you know you're sent in, that's all. If I could make them smile, or they hung around when they could have gone and just goofed off, they hang around to see what you were going to do in a scene, and you knew you were doing something okay.

Bakalyan's other three more movies released in 58, were all directed by Witney. **JUVENILE JUNGLE** (Republic) stars Corey Allen (**REBEL WITHOUT A CAUSE**) as a guy who plans the perfect kidnapping but falls for the hostage. **THE BONNIE PARKER STORY** (AIP) starring Dorothy Provine was an early version of **BONNIE AND CLYDE**. Bakalyan has the lead in **PARATROOP COMMAND** (AIP), a WWI drama set in Northern Africa. He accidentally kills a soldier who called him a coward, then becomes a (dead) hero. "Well **PARATROOP COMMAND** and **THE BONNIE PARKER STORY**, they were produced by a guy named Stan Shpetner, who was a dynamite guy. He'd come out of television, he'd been with CBS and he decided to make some films, he wrote them and we made them. And, again, fun people to work around, Dorothy Provine and them in the **BONNIE PARKER STORY**, **JUVENILE**

JUNGLE was fun, he had Cory Allan, who's now directing, a wonderful guy. In fact yesterday I had coffee with a guy named Joe Delita, who was one of the costars in that movie, yeah, he's a big writer now.

With the exception of **PANIC IN YEAR ZERO!**, the end of the 50s put an end to Bakalyan's days in juvenile delinquent roles. "Well, you know what they are. They weren't really about delinquency, they were just reflective about some of the rebellion that was coming out of the young people at that time. It was an interesting time in our country. But they weren't in the full sense of the kids today, that are involved in gangs, these shooters and drive-by guys, I mean, it was nothing like that. I mean we were just kids, breaking the law in our own way, smoking a marijuana cigarette, or doin' whatever. Today they shoot, and they're doing all the other things. It was a training ground for me. It gave a me chance to really learn a craft, and play some interesting characters. It probably helped me as a man, because I had a chance to let a lot of things come out of Dick Bakalyan through those characters, you know. You're not even aware of it as it's happening, you reflect back years later, and go "Ahh! Look at that, I learned from that character's behavior. Also they're cult films today, and a lot of the lobby cards, and the one sheets I have from the old days, that you know, you just throw in the closet, they're now quite valuable. They're in demand in foreign countries, especially in England. They love those films over there.

30 (59), from Warners, was a newspaper drama directed by and starring Jack Webb. "I enjoyed working with him, he was a nice man. I liked working with David Nelson...Bill Conrad, who was terrific. Years later, of course, I did a couple of **CANNONS** with him, they were fun. But it was a pleasant set. I played a copy boy in that movie, I remember, I was bopping around. Jack Webb was in it. An interesting man, because he wasn't a showbizzy kind of guy. He was a man who knew what he wanted, and he got it. He had a certain style and a rhythm about him, and he posed that. And if you delivered it, you worked with him. That's it. A good director, but he wanted everything, you know, they like to hear the periods and the commas. They had teleprompters also. I can't work with those. I don't do that. When we did the **BOBBY DARIN SHOW**, we had guys with cards of to the sides you know. That was a live show, you had a live audience. But television, you had teleprompters, you do it. You can't read and perform.

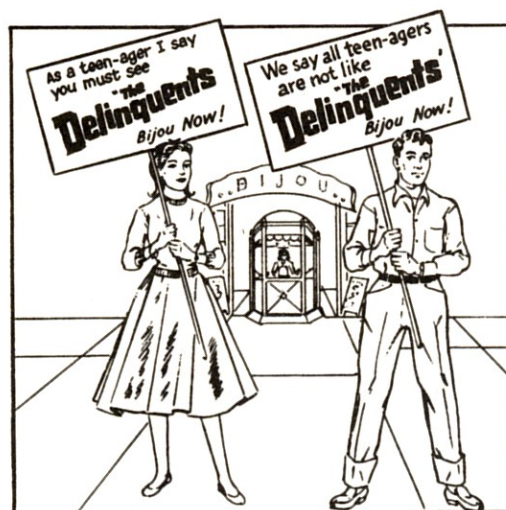
UP PERISCOPE (also 59, Warners) was a James Garner WWII sub movie which featured Warren Oates. "Well, Warren, I knew years ago, a wonderful guy. We used to have a lot of laughs together, played some nickel/dime/quarter poker together with a few of the other guys around at that time. But I enjoyed doing it because Jimmy Garner was in it, Edmond O'Brien was great to work with, and I like Gordon Douglas, the director, one of the good guys." Bakalyan was featured in a fight scene. "Oh yeah,



- 55 THE DELINQUENTS
 57 **DINO** (Republic)
THE DELICATE DELINQUENT (Paramount)
 THE BROTHERS RICO
 HEAR ME GOOD
 58 **THE COOL AND THE CRAZY** (Fang)
HOT CAR GIRL (Fang)
JUVENILE JUNGLE (Fang)
 THE BONNIE PARKER STORY
 PARATROOP COMMAND

- 59 30
UP PERISCOPE (Warners)
 ALCATRAZ EXPRESS (from THE UNTOUCHABLES)
 On BAT MASTERSON, U.S. MARSHALL, HOTEL DE PAREE, THE DEPUTY
 60 On WANTED - DEAD OR ALIVE, JOHNNY RINGO, THE TALL MAN
 60 On DAN RAVEN
 61 **THE ERRAND BOY** (IVE)
 on THE REBEL (twice), THE UNTOUCHABLES, LAWMAN
 62 **PANIC IN YEAR ZERO** (Orion)
PRESSURE POINT (MGM)

- 63 OPERATION BIKINI
 On HAWAIIAN EYE, THE UNTOUCHABLES, WAGON TRAIN, LARAMIE
 64 **ROBIN AND THE SEVEN HOODS** (Warner)
 On CHANNING
 65 **NONE BUT THE BRAVE** (Warner)
VON RYANS EXPRESS (Fox)
THE GREATEST STORY EVER TOLD (MGM)
 on BRANDED
 66 **FOLLOW ME BOYS!** (Disney)
 on BATMAN, COMBAT, GUNSMOKE, THE MONROES



- 67 **ST. VALLENTINE'S DAY MASSACRE** (Fox)
 On THE GIRL FROM UNCLE, BATMAN, HONDO, CIMARRON STRIP
 68 **NEVER A DULL MOMENT** (Disney)
 On MOD SQUAD, GARRISON'S GORILLAS
 69 **THE COMPUTER WORE TENNIS SHOES** (Disney)
 on MANNIX, GUNSMOKE
 70 THE ANIMALS - P/S
 72 **NOW YOU SEE HIM, NOW YOU DON'T** (Disney)
 DEAN MARTIN PRESENTS THE BOBBY DARIN AMUSEMENT COMPANY (NBC variety show - regular)
 On MANNIX
 73 THE BOBBY DARIN SHOW (NBC variety show - regular)
 74 **CHINATOWN** (Paramount)
 On CANNON, CHASE
 75 THE STRONGEST MAN IN THE WORLD
 On KOLCHAK, KOJAK, EMERGENCY
 76 **THE SHAGGY D. A.** (Disney)
 WOMAN OF THE YEAR (CBS)
 On ELLERY QUEEN, SWITCH
 77 PINE CANYON IS BURNING (NBC)
 on THE BIONIC WOMAN, MOST WANTED
 78 RETURN FROM WITCH MOUNTAIN
 On THE ROCKFORD FILES, VEGAS, BARNABY JONES
 79 **H.O.T.S.** (Vestron)
 On CHARLIE'S ANGELS
 80 **THE MAN WITH BOGARTS FACE** (Fox)
 81 THE FOX AND THE HOUND (voice)
 83 SHOOTING STARTS (ABC)
 84 **BLAME IT ON THE NIGHT** (Fox)
 85 HEART OF A CHAMPION: THE RAY MANCINI STORY (CBS)
 96 On BAYWATCH NIGHTS

that was fun, that was fun. We had a thing though, the director yelled at me, I think it was the day before that too, because we were in the middle of a shot, and we were running out of oxygen, and one of the guys was smoking a cigarette. You know, you get in character, and you look around, and a guy's smoking a cigarette, that means he's burning up your oxygen. Then the director got on my case and then of course he got on the case of everyone else, once he realized why I had blown the take. But working with Warren, we knew what we were going to do. We did it and we tried to do it better than any stunt men were going to do it - stunt men interpreting our characters would do it, the way they had it set up in the close quarters, you couldn't really double it. So we'd rehearsed it like you would a good sword fight and then we did it. It was fun, we laughed, it was great. It was such a release too. The other guys got a kick out of it, they had no idea what we were goin' to do.

ALCATRAZ EXPRESS was a theatrical release of a two part UNTOUCHABLES show featuring Neville Brand. "Neville Brand, what a nice guy he is. You know, a highly decorated soldier. One of the highest decorated soldiers, but I liked Neville Brand. He

was a sweet guy, really nice and when I say it I mean of the utmost respect. Anyway, we had fun on that. I had to stab him with the scissors, I think...it was a two-part UNTOUCHABLES. I was lucky enough to do a few of those UNTOUCHABLES." One episode featured Charles Bronson. "Yeah, The Death Tree, and then I did, it was Blues for a Gone Goose, was the name of it. Robert Duvall. It was the last UNTOUCHABLES we shot. He played a trumpet player, gets involved with my boss's lady or whatever, so I had to shoot up the bar, the whole thing. I like Charles Bronson. He always had an element of danger about him as a man, you know, and that's nice, because it came through in this character. He burned me in that one. He didn't burn me, but he shot my coat. There's a scene where he has to kill me, and we're in three-piece suits, the overcoats on, the whole thing. But the spark came out of the gun when he fired it, and it stuck on my coat I guess, so we're there and it's like happening and all of a sudden I'm burning. Smoke's coming up."

In the popular THE ERRAND BOY (61), directed and written by star Jerry Lewis, Bakalyan was one of many character actors in small parts. "Yeah, I'd been hurt at that time, I was limping in

that I think. I couldn't move too well, because my knee, I had cut my knee and it was pretty well bandaged up, but Jerry gave me the gig anyway. He was a good guy. That was good. I liked working with Jerry Lewis, some years later, he got a little bit out there. I guess we all did. You lose touch with people."

PANIC IN YEAR ZERO! (62) was a post nuke survival AIP release directed by its star Ray Milland. "We filmed that all here in the Los Angeles area. Ray Milland directed it. We were the gang that was robbing people after the bomb went off. Frankie Avalon. Frankie is doing quite well now with products. He has a lot of products on the market now, suntan... Milland was terrific, I would like to have worked with him again. I enjoyed being around the guy and then I talked to him later about it. I saw him in New York as a matter of fact with his daughter and a girlfriend at dinner at a club or restaurant in New York. I was there with Frank Sinatra, we were getting ready to go to Europe to do VON RYANS EXPRESS, that was the last time I saw him." Bakalyan's characters Carl was a sadistic killer and rapist. "You know you try and find justification of the window you're looking out of. You rationalize behavior, and then it becomes Okay. It's like a contract killer. That's what he does. He's not just killing people, murdering people, he's doing his job. These guys were out there. You remember incidents, on films. I feel like I'm on the O.J. trial here, they want to know everything!"

In Stanley Kramer's production of PRESSURE POINT (62), which probed the mind of a Nazi (Bobby Darin), Bakalyan played Jimmy in flashbacks. "I was in this work gang, and we had to take over a club, we played tick tac toe in a saloon. And then Bobby and I ended up playing tick tac toe on a guy's wife, played by an actress named Mary Monday. We used her lipstick to play, and it became a key spot, a key event in the sales of the film. I met Bobby Darin on that one and we became friends. He's a great guy. It was directed by Hubert Cornfield. It was under the auspices of Kramer's company, but it was called a Stanley Kramer film." Bakalyan's last AIP film was OPERATION BIKINI (63), a war drama about an underwater demolition team starring Tab Hunter and Frankie Avalon. He plays Seaman Hiller.

Bakalyan was cast in three Sinatra movies: In the crime comedy ROBIN AND THE SEVEN HOODS (64) starring Frank (who also produced), Dean and Sammy, he was one of the hoods. In the Japanese POW drama NONE BUT THE BRAVE (65), produced, directed by and starring Frank, he played Corporal Ruffino. In VON RYANS EXPRESS (66), the most famous and successful of the three, he played Corporal Giannini. It was directed by Mark Robson. He had to go to an interview for ROBIN...

"Well, the great thing was when I went in the interview, they were there, you know, to cast the whole thing. Frank Sinatra

was in the office, and (director) Gordon Douglas was in the office, and Howard Koch, Sr., and we had a nice interview. Anyway, Frank Sinatra said to me 'I seen everything you do,' 'cause I knew his daughter Nancy, and every time I had a show on, she would tell him, Daddy, watch this, watch that. And that was great, my wife and I are friends with Nancy. Nancy used to say, 'Come on I'll introduce you.' I said 'I'll meet him one day, he's a great guy, he's a great talent...' You know, I was working, and it worked out nice...and anyway, the windup is he said 'Look you'll be with us,' I think he asked me 'do you sing?' I said 'Not as well as you!' Anyway, he said 'You'll be in my gang.' So they put me in this gang, and that's why I was hanging out with...the gang was Sammy Davis, Dean Martin, Bing Crosby was trying to get into the gang, Phil Crosby, Hank Henry, Sunny King...I mean you know, just to be on the set with these guys was a thrill." Peter Falk, Edward G. Robinson and Victor Buono were also in it.

"Bing Crosby was a nice guy. But I remember when we were doing some audio pickups. We were all there before he got there, and then he got there and they went to him first. We said 'Look at this, they go for the money even on the sound!' But a nice man to be around, you know. I didn't hang out with him. Years later when I did NEVER A DULL MOMENT at Disney, I worked with Edward G. Robinson, and I was fortunate enough that he invited me for lunch one day and he and I just sat down and talked. And that was kind of nice. I always like Sammy Davis. Great guy. I knew him before that. I met him on a couple of social occasions, and what impressed me was, I met him once, and then the next time I saw him, he remembered my name! Great talent. When we did ROBIN AND THE SEVEN HOODS, I was fortunate enough to be their guest in Las Vegas at the Sands Hotel where Sinatra, and Dean Martin and Sammy went on stage together. And that was wonderful! I did ROBIN... and then I did NONE BUT THE BRAVE, that he

directed in Hawaii, and while I was doing that, they signed me for VON RYAN'S EXPRESS. It was nice. I saw him do some nice things for some people, a lot of people don't know about it. It wasn't for the press, the grandstand, it was nice stuff.

"NONE BUT THE BRAVE was an interesting film, because on the one that Frank almost drowned. It was not when we were shooting. 'Cause he had a house right over, we were staying at a place called the Coco Palms, but I was over on Oahu, that was on the island of Kauai, where we filmed it. And I was in Oahu with Nancy and Tommy Sands, she was with Tommy at the time. They were doing a layout, anyway, and I went over with them 'cause I had a couple of days off. Anyway, I remember us coming back to the island, and the next morning after that whole thing...I guess Howard Koch's wife was in the water, she yelled help, cause she was caught by the riptide. Frank was in his house. He came out,



ran across the beach and went in after her. She got out, he was able to do that, then he got caught in the riptide. The more he tried to swim in, the more he got pulled out, and then Brad Dexter helped, kept him up until they got a surfboard out there, he could hang on. But the next day, you know it was a very serious situation, but the next day there was a telegram, I remember that he got from Dean Martin, and they always ripped each other. It said 'That's one hell of a chaser!'

"It was beautiful there. It was before all the hotels had gone up. I had no idea, I used to think Kauai was just a little island. I had no idea they had a grand canyon there, black Angus cattle ranches, rice fields, it's a big place. And we had the wrong impression of the islands. We thought it was all palm trees and coconuts. I liked working out in the mornings, with Glen Walker, we had a guy named Howie Young. He was a hockey player. He had a part in it. He was a wonderful guy too. Rodeo rider hockey player! And some of the other guys, Gene Fords, Tommy Sands of course. I don't think anybody appreciated Sand's grasp on his character, this young lieutenant who's trying to be all balls. It sustained him, which was good. I like Tommy. I saw him the other night... We were over my friend Mickey Callis' house, we watched the fights, the Oscar De LaHoya fight.

"VON RYAN'S EXPRESS was a pleasant experience, 'cause I got to go to Europe! (it was filmed in Italy) Mark Robson directed it. And he knew Europe, he'd been over there before. I like working with him. At first he thought I was just some flunky that was there with my gut...it seemed like I had the shakes from Malaria, when I got caught stealing Atrobines. Then he said "You're really an actor," I said 'What do you think I'm doing here?!' It's tough though, to be with Sinatra. Other people respond differently. They think you're a flunky, it's like Frank Sinatra will go get you a cup of coffee, and everyone says 'What a great guy,' and you get one for him, you're a gofer. And he tries not to let that happen, because he's sensitive to that. He can see that. It's just how other people respond around him. He was good to me though. He's a good guy

In Corman's ST. VALENTINES DAY MASSACRE (67), starring Jason Robards, he plays Scalise. "Well, I like Roger as a person. He's a good director. He knows what he wants. He doesn't have to shoot for it. He doesn't over shoot. Some guys they shoot 20-1 ratio or something and you're just burned out from doing it over and over again. You don't have to. If a guy knows what he wants, sets it up, boom, do it. 'Cause in film, there's nothing to do with acting. Film has to do with matching your master, then you've got to do your coverage. And you gotta match physically everything you did at the time you did it so they can cut it. Jason Roberts is dynamite. I'll tell you, I haven't seen that film in a long time but I remember doing research on the character Scalise, he was a real hip man, he was loaned to Capone. I don't say one word during the movie. Scalise went to high mass every mass before he went out to do what he did. He was one of those guys who could rationalize or justify their occupation, so its just a

matter of fact. So when they came down, when they tried to get the salad chef, where they were planning on taking Aldian and Sorello and they get caught, when he realizes he'll get killed, you don't run, you bless yourself, you go to your knees and you take the hit. You know, films may have changed today, I haven't been to a movie in a bit, but there was a pleasantness on the set. People weren't running around with major egos like a lot of people today. I guess they were old enough to handle the success. That's harder to handle than losing out. Much more difficult. Some people it makes them better persons, and some they just go by the wayside.

After the Sinatra movies, Bakalyan started appearing in Disney movies. FOLLOW ME BOYS! (66) stars Fred MacMurray as a 1930s saxophonist who settles down with Vera Miles, leads a scout troop and adopts Kurt Russell. "Oh yeah, with Fred MacMurray. That was at Disney and I remember the casting guy told me 'I want you to do this, it's only for a couple of days.' It was a sergeant or something, a military sergeant, it had to do with war games, and some boys scouts. It turned out to be a fun piece. Anyway, the wind up for that is, the casting director had told me that they'd bring me back, and a couple of months went

by, and I'm going, nobody's gonna bring me back, so I forgot about Disney. Two months later, boom, I go over to do a thing, and I was there 15 years doing a lot of different stuff." In NEVER A DULL MOMENT (68), a Dick Van Dyke crime comedy, he plays Bobby Macoon. "Oh yeah, that was fun, Dick Van Dyke, Eddie G. Robinson, at Disney. You know, Robinson is just extraordinary. The man is a legend, I grown up seeing him in films, but I was more enamored by the man than the characters he played, because he was such a class act, and one night, when we finished a film, he had us all to his home for dinner. Around a long table, a bunch of us, Dick Van Dyke, all of us, with our respective mates, and after dinner, we all had a big cigar he handed us. You didn't want

to refuse it, of course you took the cigar, and then he took me through and showed me all the artwork that he had collected over the years. It was wonderful."

Kurt Russell stars as Dexter in the sci fi comedy THE COMPUTER WORE TENNIS SHOES (69). Bakalyan plays Chillie. "Oh yeah, well, Kurt Russell was a kid then. Originally we did it as a 2 part movie of the week, and then they decided to release it theatrically. And then we did two other films, following that up, which was NOW YOU SEE HIM NOW YOU DON'T and THE STRONGEST MAN IN THE WORLD. "Russell's father was a nice man, Bing Russell, who was also a good ball player. I remember when Kurt was just a kid, he was under contract with one of the major league clubs, Cincinnati as a second basemen. Good athlete, nice young man—good actor! He's doing some good stuff today. Every time I see him, I love him. He's a man, a good guy." THE SHAGGY D. A. (76) was a sequel to THE SHAGGY DOG. "Oh, yeah, with Dean Jones, Warren Berlinger...he robbed houses. It was fun working with Tim Conway too." In RETURN FROM WITCH MOUNTAIN (78), he plays Eddie. "Right. That was



THE BONNIE PARKER STORY

with Bette Davis and Christopher Lee. I played a cab driver who had a perfect record that I blow in the course of this thing. It was a nice piece of business they wrote in for me. I had a good time. I remember telling Bette Davis 'All these years I've admired you, I wanted to work with you, here we are on the same set we're sitting down in our chairs, and I don't have one scene with you.' She said 'Let me ask the director, maybe I could take your cab.' That was great. What a lady. I liked Disney. Everybody was great to me over there. And then I did some voices for them." THE FOX AND THE HOUND (81) was a popular animated feature. "Yeah, I do the voice for Dinky the Sparrow." I done one in 1969 that won the best short for Disney, called IT'S TOUGH TO BE A BIRD. I played a character called M.C. Bird, and he's animated and he shows you live action footage of birds cause he tells you the history of birds, and with a Damon Runyon voice. And then we did a similar voice but lighter (for FOX...). Pearl Bailey played Big Mamma the owl, and Paul Winchel was Boomer the Woodpecker, and we were the three birds who ran through that movie. And it was fun too, because the voices of Mickey Rooney, Kurt Russell...fun, just fun."

Bakalyan produced and wrote the screenplay for THE ANIMALS (70), called "a violent, sadistic" western that is similar to the later HANNIE CAULDER. It featured Michelle Carey as a schoolteacher who is raped by Keenan Wynn and his gang. Henry Silva is the hero. "Oh, that was a thing I wanted to do. Some people came to me, they wanted to write a movie about violence and this and that, and we did it. That was a waste of time. I'll tell you the truth. You make a movie, now you gotta go fight for distribution. MGM had it for fifteen years — that was on the international market and they made some money with it. That's a whole other ball game, distribution and stuff, you gotta chase money from people for the money, you gotta threaten them to get it. It's Crazy! So I said I don't want any part of that end of the business. That's why we made one film and that was the end of it. Henry Silva and Keenan Wynn starred in it. The basic spine, if I were to do it today, I would do a different film. I would get more into the psychological elements, but I was dealing with the violence and animal instinct being inherent in every man, every woman, every child, and it'll take over. And that's what happens. And the Indian, who's the key character, the symbol of savagery in our society is the only one that acts with any semblance of humanness in the film! Everybody else is a rat."

Bakalyan became a regular on the summer BOBBY DARIN AMUSEMENT COMPANY (72). "Bobby Darrin called me on the phone, and said 'Dickey, are you interested, I'm gonna do a show, we're gonna do a thing here for the summer. Are you interested in doing it?' I said 'Whatever you want to do, come on.' He said 'I got an idea, the guys from NBC will call you.' So they called. And I went to a meeting, and I remember they were saying they wanted a comic to play the part. And Bobby told them, 'Hey, name the comic, Dick'll play the comic doin' it, but he's doin' it, or

we don't do it, guys.' And that was it. We did the neighborhood spot, and it was unique for a musical variety show of course, two pals on a stoop, in the Bronx. It was about friendship, and about two wacky guys. And I loved it, it was wonderful for me. Because it was something unique on this kind of a show, and they didn't understand it, you couldn't rehearse it, you had to just do it. The last couple I was working intellectually, I remember because I would stop to say my line before the audience finished laughing, wasn't used to that. It was fun. I had a good time on that show. The actual title was DEAN MARTIN PRESENTS THE BOBBY DARIN AMUSEMENT COMPANY. I did altogether 19 of them, and there were 20 shows, but the last one was Bobby with Peggy Lee doing a concert." He also was a regular on the brief BOBBY DARIN SHOW (73).

Bakalyan appeared in Polanski's CHINATOWN (74) as Loach. "Oh I liked working with him. Because even though there was a language barrier, there was a problem there, he'd do what he wanted. It took him a while to get to it so he had some difficulty articulating what he was looking for. I remember him saying 'Find it, bring it back a bit.'" 'Cause he always had me moving. It was a talking script. Bob Towne wrote a brilliant script, and ...oh yeah, I enjoyed working with Jack Nicholson. As a matter of fact, Jack was in VALENTINE'S DAY MASSACRE

with us. He had one line in there. He's one of the good guys also. I had a falling out with...it was just bad communication on THE TWO JAKES, on the sequel to that, that's why I turned it down. It had nothing to do with Jack Nicholson. I loved Faye Dunaway. What an actress. But again, on the set everybody is equal. They say "Action, Action." There's no movie stars there, it's wonderful. You're talking about John Huston. I remember he's sitting on the running board of the car shooting the breeze on the street. And listening to him tell stories about his old days. Great."

He was featured in the famous last scene. "It was interesting, it was set up

nice. Let's see, Terry reaches to shoot, Jack blocks him, and he's handcuffed to me, a shot fires and then we run. I tell you the special effects makeup was unbelievable. I had no idea what she was going to look like. When she came up to that scene, I had no idea what she was going to look like, when we came up into that scene where she's there, and Jack looks at her, her eye's blown out. But they took the eggshell, the inside liner on an egg, they put that there, then they put the blood and all the other stuff there. Unbelievable, It gave me a strange feeling, I must say. It helps the actor when they do that because you're really responding to that. I mean we weren't killers, we were cops, but you know it was interesting to do that. Of course, he never forgives me, that's why in THE TWO JAKES, he was supposed to carry on, but I didn't do the film." Perry Lopez was in both films. "Oh Perry's a nice guy. I like Perry. I see him now and then at Matty's on Melrose. Tony Danza's brother has a restaurant called Matty's on Melrose, Italian place."

H.O.T.S. (79) was a teen frat comedy. "Oh, yeah, definitely. It



PANIC IN YEAR ZERO

was about two sororities that are vying for power or whatever. My buddy and I had stashed money, we were now out of prison and going to the house to get money. We didn't know it was now a fraternity house. But I had fun because there were all pretty girls and it was a chance to do comedy in a movie. Where the only place I was getting to do that was in Disney." In one scene he dresses up like a robot. "Oh yeah, we did anything to get in the house. And then the scene in the air balloon with the bear...Oh God! That was fun." **THE MAN WITH BOGARTS FACE** (80) followed. "Yes, with Robert Sacchi. I enjoyed doing that one, because I played Lt. Bomberra, if I remember correctly. Andy Fenady produced it. Andy Fenady was one of the guys I worked with over the years, and we're still friends. His first film was **PICKUP ON DOPE STREET**, he went on to do **THE REBEL** series and a bunch of other things. And he produced that one. It was always pleasant on the set. Bob Sacchi was amazing as the Marlow character. I remember George Raft had a part in it. Joe Theisman had a part in it. He played a gunsle that was working for George Raft. But I enjoyed it. We had a good time and I got to go to Catalina where we did some shots.

BLAME IT ON THE NIGHT (84) starred Nick Mancuso. "Right. I had to get a natural for that, I remember. I played the road manager for a rock star. Nick Mancuso played the rock star. But that was cowritten. The story was by Mick Jagger. That was fun, 'cause that was around other people...music people. I got to be in the studio and listen and watch guys like Tom Scott play sax. But it was a different beat for me, let me say. So I had a good time, but there was a lot going on in those days. As a matter of fact, I was supposed to do a Broadway musical with them called **Pandemonium**. It's **Peter Pan** but as a rock musical. I was the only one on the cast who would not be singing, because I do not sing, but they would put some music behind me when I was talking. And we were going to do **Peter Pan** today, in the streets of New York. Captain Hook is a captain in the juvenile squad, and I played his assistant. But, the producer/director that was behind the deal, got sick and died. It would have great for me because I never worked in New York it would be nice to go there, and everyone thinks I'm a bum.

"Recently I did a couple of shows, I did one for NBC for Patty Duke who's a dear lady and an old friend, a friend from years ago too. I don't want to mean that she's old, okay! That was fun to do because I was a sergeant on a police force. We shot it up in Cordalene, Idaho. That was really beautiful up there, the people are nice. And then of course I just recently did this thing with the Baywatch group, called **BAYWATCH NIGHTS**. But I'm doing a lot of writing, now and a couple of projects I'm working on, we've had some meetings now. We didn't get turned down yet! On some *interactive CD-Rom stuff, and a character that I had an artist draw for me called Benny the Book Bug*. He knows everything because he's in and out of books his whole life. And hopefully he's going to be the Smoky the Bear of words! That's

what we're trying to do at the moment. But I've been in meetings with a company called Digital Magic out here. They do a lot of the special effects stuff, and hopefully I'll be talking with Warner Bros. in the next two weeks. They have a whole new department, interaction, CD-Rom stuff.

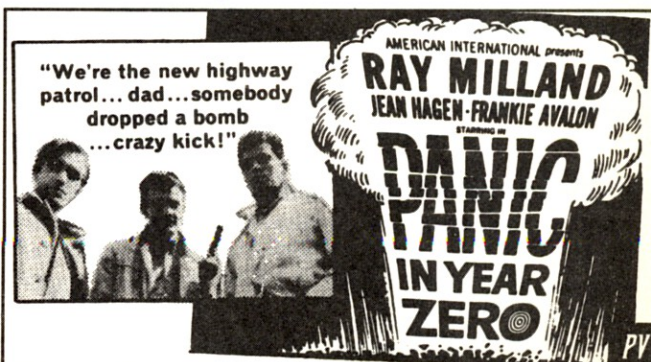


H.O.T.S.

"Somebody asked me once what's the best role I played, and its always the next one. I enjoyed working on the **THE GREATEST STORY EVER TOLD**, way back then, playing Dismus. He was still a crook, he was still a thief, but he was the king of them at that time. I've been lucky. I've been working for 40 years. There's a lot of stuff I turned down because they don't want to pay your salary, and they want to insult you, or they're buying meat, and then you know if you go on a set and everyone's working for these prices they want to pay, they're not going to know what they're doing—half of them, not all of them, 'cause a lot of them do and they really need the gig. And you know, your going to have to do the take over and over and over again. They forget

the sun moves or something. They're working outside, you do your master, by the time you get to the coverage, for the close-ups and that, the sun has moved, so the shadows will be long if you didn't cheat your looks and move with the sun. Anyway that's stuff you learn over the years. And you can't get that — a lot of times, they'll buy actors who give a good reading, but don't understand film. Acting is one thing — finding a character, and being able to understand him and get a back story, but matching is a whole other ball game.

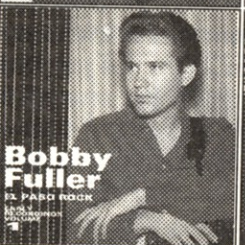
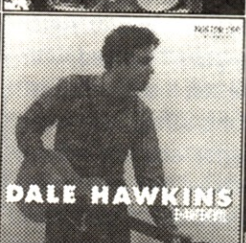
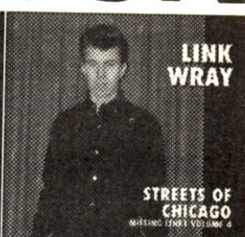
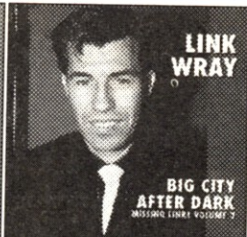
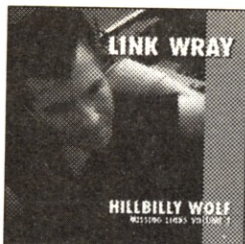
"You play the same scene differently on a live TV show, or on a film TV show or in a movie. You play it all differently. Even though its the same words, et cetera, because the style of presentation has to be for the medium your working in. And the film, you can take time and think. You can let the wheels turn, and then say or do something or respond. In TV you can't. If you got a film show, you've got to match. If its a four camera show, you don't have to match anything, you can just send it in, 'cause you don't have to remember what you did or where your finger was when you said that line. That's all. Anyway, but I enjoy it. That's my playground, and I'm thrilled to be a character actor, and I know that the guys that came along with me or along on the same ride, respect me. All you have to do is understand what you're doing and be good at it. That's all. If I can't do it by this time, I'm in the wrong business.





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DAVID F. FRIEDMAN - ACTOR

THE SORE LOSERS (Big Broad, 97) P/D/S J. Michael McCarthy

Blackie (Jack Oblivion, who narrates), an E. C. horror comic loving JD is actually an ageless alien sent to kill 3 humans, completing his botched mission from 54. He travels from Tupelo to Memphis in a red convertible, usually with the sneering ex con Kerine (performance artist Kerine Elkins, sometimes in black vinyl). Characters include the stunt motorcycle riding Goliatha (Diana Tunnel), other aliens (Mike Maker and Hugh Brooks), a naked blonde angel (Mary Wills) and a zombie mother (Ghetty Chasun). There's an excellent stripper sequence and the female stars all have topless or nude scenes. Who could complain about a funny movie with a topless cat fight in an electric chair and David F. Friedman as God? With laser zaps, some good (for a change) morphing FX, flashbacks and footage from Friedman's SHE FREAK. The 50s/60s style music (available on CD or LP) is fine, the Royal Pendeltons (from New Orleans) play at a bar and the members of Guitar Wolf (from Japan) act. Many of the same actors were in McCarthy's TEENAGE TUPELO (PV #22). 1725 B. Madison, Memphis, TN 38104.

REDNECK REVENGE (SW, 96)

P/D/S/music/star Rick Montana

Montana (who looks like Dan Haggerty) plays himself (and narrates) this boring, poor imitation of a rural 70s action movie (with bad sound). He trains for a "tough man" contest, has several fights and sings two songs. Time is taken up by a traveling circus, trained elephants, local boxing matches, customized trikes and a very long trailer for "BLOOD BATH." Friedman is the ruthless, rich local villain who wants to take over a bar and tries to buy off Montana, then have him beaten up. The vanity project was made in Anniston, Alabama and features various locals as themselves. The tape is followed by some 60s sex comedy shorts and the nude swim from JENNIE, WIFE/CHILD.

70s

BLOOD SONG (JFTH, 79) D Alan J. Levi, P/S/act Lenny Montana, P/S Frank Avianca, S James Fargo

(DREAMSLAYER) Maryanne (Donna Wilkes, later star of the original ANGEL) is a high school girl in Stanford Bay, Oregon. She has to use a leg brace thanks to an accident caused by her hot headed father (Richard Jaekel) and has disturbing visions of an escaped mental patient from Portland. Paul (Frankie Avalon) is the psycho who plays an irritating children's lullaby on his flute before killing. Flashbacks reveal his childhood trauma (a typical dad finds mom in bed with another man followed by a murder/suicide scenario). This is the only movie where you can see Avalon, (who had just been in GREASE) strangle a topless blonde, put an axe in a

man's head and scream while he slashes a victim to death. It all ends (or does it?) with a violent confrontation in a saw mill. With Dane Clark (sheriff) and Antoinette Bower (mother). Producer Montana was in THE GODFATHER. There's a synth score plus a rock song by Lainie Kazan.

SATAN'S CHILDREN (SW, 74) P/D Joe Wiezycki, S Gary Garrett, Ron Levitt

In this extremely twisted tale (from Florida), pot smoking hippy satanists take in young Bobby (Stephen White) who had been gang raped. Sherry (Kathleen Archer) falls for him and has three rebels hung (!) while followers chant "Satan, master, Lucifer..." When cult leader Simon (Robert C. Ray II, looking like a member of the Moody Blues) returns, he has Sherry buried up to her neck in the ground to be eaten by ants. Bobby escapes, is chased through the swamp (in his underpants) and watches his pursuers die in quicksand. He kills his mean stepfather, kidnaps his step sister, shoots the rapists with a shotgun (in slow motion) and cuts them up with a saw, saves Sherry and joins the cult. It all ends with a lesbian crucified on a cross. The fashions include wide lapels, bell bottoms and bad hair cuts. There is no nudity or gore. The music is synth rock. The message seems to be that satanists are good and their mission is to rid the world of sexual deviants. A Frank Henenlotter Sexy Shocker release.



THE SORE LOSERS

THE LAST PORNO FLICK (Tapes Of Terror, 74) D Ray Marsh, S Lawrence Di Tillo, P Steve Bond

(THE MAD MOVIE MAKERS) This PG rated comedy is a lot like an extended ethnic comedy sitcom with LUCY SHOW schemes. L.A. cab drivers Ziggy (Mike Pataki) and Tony (Frank Calcagnini) convince Boris their boss (Mike Kellin) to back their get rich plans to make a porno movie and tell people they're

making a religious picture. They hire an inept hippy director called O.D. (Tom Signorelli, from ALICE SWEET ALICE) and a gay cameraman. Boris becomes the "acting coach" for their airhead blonde star (Robyn Hilton, from BLAZING SADDLES), their wives want to act, and Tony's mom and her Italian lady friends visit the set. Eventually they get busted and are helped out by the Godfather (Anthony Carbone from BUCKET OF BLOOD). With Marianna Hill as Tony's wife, Colleen Camp in one of her first roles, Roberta Collins, Annik Borel and Stuart Lancaster. See Tapes Of terror ad.

SAVAGE ABDUCTION (Paragon, 72) P/D/S John Lawrence (CYCLE PSYCHO)

Harry (Joseph Turkel), a rich psycho killer rapist who talks to, dresses and stabs mannequins at home, kills the wife of his lawyer Dick (Tom Drake), then blackmails him. Dick then hires a biker (Stephen Oliver) and his two men, Coors drinking Savages gang to grab some girls for Harry. Two innocent Omaha girls on vacation actually hitch rides from the scummy bikers, making the kidnapping a breeze. The drunken bikers get them high, then lock them in a closet because of the jealous drug addict girlfriend. They

try to escape, Harry gets impatient and violence and death results. Oliver (from *MOTOR PSYCHO* and *THE NAKED ZOO*) is the real star but Turkel is pretty memorable ranting in very ugly 70s suits and Stafford Repp (O'Hara from the *BATMAN* show!) is in it too. The music is by Salt Lick and there are visible mike shadows. Originally released by Jerry Gross' Cinemation. Lawrence also made *THE GLORY STOMPERS* (67) and *FREE GRASS* (68). 40s star Drake was in *THE CYCLOPS* (57) and directed *THE KEEPER* (76) with Christopher Lee.

WHO KILLED MARY WHAT'S'ER NAME? (Prism, 71) D Ernest Pintoff, S Sean O'Toole, P George Manasse

Mickey Isadore (Red Buttons), a well off, but diabetic former boxing champ, rents a cheap apartment on Mulberry St., determined to solve the murder of a hooker that nobody cared about. He receives help from his daughter (Alice Playten), a man he meets (Conrad Bain) and a hooker (Sarah Miles) and is threatened by bikers and a black revolutionary. With b/w flashbacks, the Elgin Theatre (showing a W. C. Fields movie) and an interesting (PG rated) look at early 70s NYC. With young Sam Waterson as a poor underground filmmaker, David Doyle as a broker, Ron Carey as a bartender and Jake LaMotta. Future director Jeff Lieberman was associate producer. Pintoff made *BLADE* (73) next, also in Manhattan.

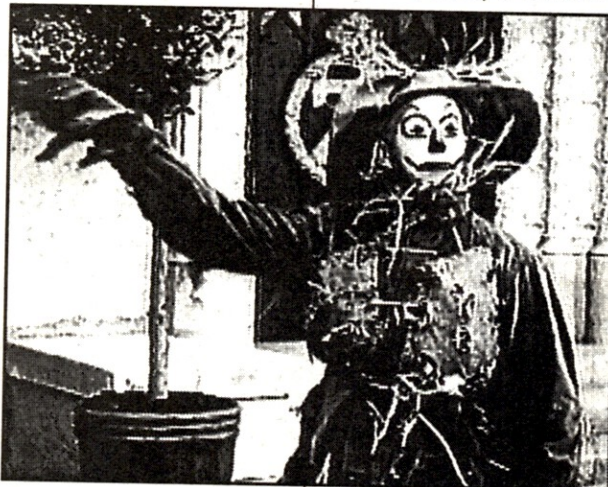
SILENTS

THE WIZARD OF OZ (American Home, 25) D/star Larry Semon, S L. Frank Baum, Leon Lee

The once very popular (and very strange looking) comedy star Semon made this slapstick deconstruction of the children's classic. Three idiot farmhands (Semon, Oliver Hardy and a black guy) only briefly pretend to be a scarecrow, tin man and lion after a tornado carries them in a house to Oz. Dorothy (Dorothy Dwan, Semon's wife), who becomes queen, and her obese "Uncle" go too. Much time there is spent with real lions in a dungeon/cave. Snowball ("G. Howe Black"!) is lazy and eats watermelons and the dictator of Oz has black boy slaves. The "phantom of the basket" is a dancing man in Vegas type drag. *WIZARD* features cartoon FX (lots of lightning and attacking bees) and a bi-plane. I'd like to think that author Baum (who died in 1919) would have hated it. With Charlie Murray, later Kelly in the Cohens and The Kellys series) as the fake wizard, Mary Carr (who has a flashback) as the mother and Chester Conklin. Hardy, who often played villains in Semon comedies, teamed with Stan Laurel in 27. Semon died bankrupt (at 39) the next year.

THE PATCHWORK GIRL OF OZ (American Home, 14) D J. Farrell McDonald, P/S by L. Frank Baum

In Oz, a magician and his wife create an acrobatic all cloth girl and people are turned into statues. This crude but fun 67 min. feature has lots of characters running around outdoors, surreal, cartoon like situations and some stop motion FX. With a surprising number of female roles (including lady soldiers) and a donkey, monkey and robot cat (all people in awkward costumes). Violet MacMillan stars and supposedly, Harold Lloyd has a bit part. *WIZARD* and *THE PATCHWORK GIRL OF OZ*, also produced by Baum. Jacqueline Lovell (usually naked in movies like *HEAD OF THE FAMILY* and *FEMALIEN*) reads all the titles and simple new music has been added. Call (800) 422-6484 for info. Open City Communications, 292 5th Ave., NYC 10001



THE WIZARD OF OZ

EARLY 90s

A NYMPHOID BARBARIAN IN DINOSAUR HELL (Troma, 90) P/D/S Brett Piper, P Alex Pirnic

Animated dinosaur fans will want this one. A post nuke cave girl (Linda Corwin) is captured by a big ugly cannibal warrior and the nice guy who had saved her life is rescued by an old man who reads from *Alice In Wonderland* (and gives him a gun). The bare plot includes ideas from *PLANET OF THE APES* and *BEAUTY AND THE BEAST*. The many cool animated dinos are all made up varieties and there are also violent lizard face monkey men, a long haired mutant and a giant earthworm monster. It was made on the shores of New Hampshire and has a good score by Astral Warriors. I'm glad Troma finally released this (even though they added some comic narration and a "Tromaville" intro), but they're trying to sell it as a sex movie when it's more of a kids movie. Piper also made *THEY BITE* (which does have sex and nudity).

SAVAGE HARVEST (Salt City, 94) P/D/S/edit Eric Stanze, P/oct D. J. Vivona

A group of young people go to a summer camp and some are possessed by Cherokee Indian spirits. They became cannibals with bloody faces and big teeth. Blonde Mikki (Lisa Morrison) and Karen (Ramona Midgett) become the heroes as they kill mutants with electricity and a chainsaw. A head is blown off, a body is cut in half and everything is negative in another dimension. Most of the action takes place at night. The best part is the songs (by Hotel Faux Pas) and original music (by Brian McClelland). Made in Missouri by the director of *SCARE GAME*. Box 5515, Syracuse, NY 13220.

DANGEROUS INDISCRETION (Summa, 94) D/S Richard Kletter, S Jack Tarpon, P Thom Colwell

The stars of *PLAYBACK* (PV #23) return for another affair. This time C. Thomas Howell is Jim, a TV commercial director with a goatee who has an affair with Joan Severance. Her egotistical, corrupt rich white haired land developer husband (Malcolm McDowell, in his largest role in ages) decides to torment Jim (and has him evicted and jailed) while hiring him and his agency to falsely promote his happy family life. Howell and Severance have two forgettable sex scenes. It was made in Vancouver.

DIGITAL MAN (Republic, 94) D/S Phillip Roth, S Ronald Schmidt, Talaat Captan

A multi-racial team (led by Ken Olandt and red haired Kristin Dalton) is sent to Earth to stop an out of control experimental cyborg (Matthias Hues). In a western style post nuke desert town, they force a local idiot (Don Swayze) and his dumb girlfriend to help. Meanwhile Ed Lauter, Paul Gleason, Adam Baldwin and Amanda Wyss are all officers on a space station. The ship bound officers mostly just act grim but Susan Tyrrell is fun as a feisty local, Cliff Emmich (from *BARRACUDA* - as another sheriff!) explodes and Clint Howard freaks out on a spaceship. Also with Philip Bruns (from *MARY HARTMAN!*). It's a passable sci fi action movie with computer FX and some comedy, but why do characters use those stupid looking, huge, awkward flame thrower guns? Roth also made *APEX* and *PROTOTYPE X29A*.

60s SEX

SCREENTEST GIRLS (SW, 69) D Zoltan G. Spencer, P/cine

Manuel S. Conde

Two young, always smiling would be actresses (blonde Linda and Sue) answer "Mr. Zoltan's" want ad in Hollywood. After nude dancing in his office, Zoltan's blonde assistant Barbara joins in Linda's sex scene. Later on Barbara gets both starlets high on champagne and pot for a three way lesbian scene (with a Bardot motorcycle poster on the wall). During "the Haunted House test," another woman (in a black wig that nearly falls off) is tied to a wall in a negligee then makes it with a man in a gorilla suit. Note the posters for Spencer/Korda's *SISTERS IN LEATHER*. Charles Band's *AUDITIONS* (78) was a more elaborate comic version of the same cost saving idea. The color print is excellent.

TO TURN A TRICK (SW, 67) D/S Charles Andrew

Lee (Christopher Brennan), a young NYC photographer with crutches, hires the beautiful Inga (Inger Simonsen) as his new assistant. He can't admit that he's fallen for her so he plays mean jealousy games and sets her up with several dangerous people. Lee's blank character (and a scene with models on the floor) are clearly inspired by *BLOW UP* (66) and this downbeat b/w adults only movie has more serious acting than most. It also has sex scenes plus Inga naked and speaking Norwegian on the phone for a long time. It ends when she ODs after being shot up (while she's asleep) by a junkie.

PRIVATE RELATIONS (SW, 68) D/songs Larry Crane, S Walter M. Berger, P/edit/act Lou Campa

Earl (Don Canfield, who narrates), a struggling PR man with an office in The Brill Bldg., wants to represent Corny Williams ("the latest teenage rage"), so plots to make compromising films of his big Texan manager. Earl's rich blonde fiancée (Uta Erickson from *BACCHANALE*), an out of work actress (Anne Brent, from *MINI SKIRT LOVE*) and his adoring secretary (Elizabeth Easter) all happily help with his ridiculous scheme. The b/w NYC comedy is not funny but features some sex scenes (with men in their underwear), nudity, some real bad songs (horribly synched) and one stand out scene of a nightclub stripper (Linda Boyce, also in *TO HEX WITH SEX*).

NYMPHS ANONYMOUS (SW, 68) D Manuel S. Conde, P/S J. Van Hearn

In this twisted b/w adult comedy (with lots of dialog), a young woman (who narrates) leads "the Federation," a secret group of women who wear masks at meetings and want men to act more "savage." A jealous "square" husband puts on a rubber monster mask, spies on his insatiable wife then shoots two of the Federation's male stud killers with his high powered rifle. For "punishment," a blonde takes a bath with him, some guy's wife strips for him and two lesbians have a (topless) fight over him. Meanwhile bodies are kept in an ice chest and an Irish cop and an overweight shrink hang around and talk. There's also a blonde swimming nude and an S+M whipping scene. The music is from a mostly instrumental rock combo featuring what sounds like an Acetone organ. The cast names are mostly fake but Bethel Buckalew and Mike Weldon (who both also were directors) are in it. The print is pretty dark.

MORE RECENT

THE SILENCERS (PM, 95) P/D Richard Pepin, S Joseph John Barmettler, P Joseph Merhi

In L.A., a divorced secret service man (Jack Scalia) teams up with an alien with long blonde hair (Dennis Christopher, who provides some comedy relief) to battle bad aliens led by a long haired Carlos Lauchu. Both aliens use sonic shouts a few times and the killer bad ones with hypnotic black eyeballs wear all black clothes and shades. Strangely enough, they use

normal guns though. Like most PM titles, this is overloaded with chases, exploding vehicles, breaking glass, shooting and fireballs, and check out the toy subway cars. There's also a (blue tunnel) time and space gateway (copied from *TIMECOP*). It all makes a lot less sense than even *DARK BREED* (PV #24), also associate produced by Scalia. With Lucinda Weist (UFO reporter), Clarence Williams III ("I'm a God damn general!"), and Lance LeGault.

THIS GUN FOR HIRE (Loonic, 96) P/D/S/edit Darrell Essex, S Winton Marcelle, Tom Wong

Mitch (Bruce Ingle, a short guy with long hair) and Bobby (Jennifer West Savitch) are both tough jeans wearing, shotgun toting blonde ex cops working as bounty hunters. They meet and join forces while Rico (Butch Ingle) and his coke dealing gangsters shoot and kill many people. The dialog is film noir style, there's a b/w flashback and an original rock music soundtrack. The acting is good for a low budget indie and many blood squibs are used. With Loonic owner Lory-Michael Ringuette as a weaselly character and Jeanine Poquis (who has topless scenes) as an Oriental looking hooker who witnessed a murder. Loonic also sells many rare older tapes. 2022 Taraval St. #6427 S. F., CA 94116.

UNNATURALLY BORN KILLERS (Plutonium, 96) P/D/S/cine Daryl Carstensen, P/S/star Ross Marshall

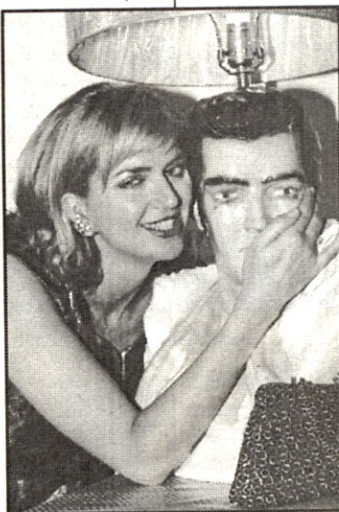
I never thought I'd see a movie that copied *du-BEAT-e-o* (84) but here it is. Walter (Marshall, sometimes with a John Waters mustache) drinks, pukes, watches tapes of himself and has nightmares as he edits a movie. He also decapitates his tap dancing niece, kills his caged wife, kills models and strippers, eats guts, bathes in blood and appears in drag and in blackface. Did I mention that he plays a theremin? It's an extremely long hour and 45 mins. experience with lots of extreme comic gore, some nudity, bomb footage and every type of film altering FX they could manage. 8055 Lankershire Blvd. #2, N. Hollywood, CA 91605.

BURNIN' LOVE (Garage Rock, 96) D/S Lee Bennett Sobel, S Paul Gambino, P Stacy Haber

Eddie Vincent (Paul Stevenson), a tortured young vampire (whose victims practically ask to die) meets blonde Elvis fan Iris (Margaret Lancaster) who works at the (actual) East Village retro collectable shop Atomic. They fall in love. Meanwhile a comic Beatle fan tries to impress her. It's a light comedy backed by various rockabilly bands (available on CD). Lancaster (who has a brief topless scene) is good as a sweet likable character and Stevenson talks and looks like a young Elvis. With a nightmare and scenes at Union Sq. Park and the Brooklyn Bridge. The video is a "rough cut." Sobel (who also made *BLONDE FURY*) is at 123 W. 23rd St. #2C, NYC 10025.

ALIEN FORCE (Wildcat, 96) P/D/S/act Ron Ford, P Mark J. Gordon, Paula Pointer Ford

Trace (muscular Australian kickboxer Tyrone Wade from *BLAZING FORCE*) is sent from his desert planet to L.A. by the "Omnipotent One" (the now pretty large Burt "Robin" Ward in a cape) to retrieve a magical egg. Trace battles a street gang (using a bat, nunchucks and a gun) and a bad bug eyed alien who takes over the body of an FBI agent (Michael Wayne). He eventually flees in a car with a woman (Roxanne Trace) and they fall in love. Ward continues to talk to the hero on a portable TV screen. Some ideas come from *TERMINATOR* and *THE HIDDEN*. With comic soldiers, a nightmare, heavy metal music and Melies' famous silent short *TRIP TO THE MOON* as an intro. Tim Sullivan plays several roles. First time director Ford has been in and written other features. 4872 Topanga Canyon Blvd. #346, Woodbine Hills, CA 91364.



Margaret Lancaster in *BURNIN' LOVE*

SEXUAL ROULETTE (Apix, 96) D/cine Gary Graver, S Sean McGinley, P Robin Scott

Jed (Tim Abell, from recent Fred Olen Ray movies), a broke and in debt screenwriter, reluctantly agrees to sell himself as a sex toy in Vegas for the devious, insatiable blonde casino worker Sherri (Tane McClure). Meanwhile his nice, patient, sexy wife Sally (Gabriella Hall) finally gets suspicious. Most of this movie is Jed having sex with one of the female leads, except when he's tricked into (!) having sex with another big breasted blonde while Sherri watches. Sex flash forwards also occupy time. The visual highlight is Hall, who looks kinda like Diane Lane and will no doubt show up in more similar softcore releases. Also with other Ray regulars Richard Gabai, Peter Spellos and Ross Hagen, Chris Graver (star of his dad's TRICK OR TREAT) and Ray himself. The associate producer was FIRECRACKER star Jillian Kesner. The unrated version is 6 mins. longer. McClure, from the SHERMAN OAKS TV cable series is the daughter of the late Doug McClure.

CANADA

THE EX (Live, 86) P/D Mark L. Lester, S John Lutz, Larry Cohen, P Dana Dubovsky

A successful architect (Nick Mancuso), is surprised by the unwelcome appearance of his devious, relentless, masochistic, suicidal, psycho killer first wife Dierdre (Yancy Butler from HARD TARGET). Dierdre befriends his wife (Suzy Amis) while posing as a child psychiatrist for their kid. She uses a video of their S+M relationship (interesting since Mancuso recently starred as THE MARQUIS DE SADE) to help ruin him. Flashbacks reveal one of her early murders. The other characters are a lawyer and a lesbian shrink. Butler (who has a brief nude scene) is very effective and scary here. She looks beautiful one moment and strangely like Billy Halop from the Dead End Kids in drag the next. THE EX holds back from showing sex and blood but is pretty intense. It was based on a novel by Lutz and shot in and near Vancouver.

SCI FIGHTERS (Triboro, 96) D Peter Svatak, S Mark Sevi, P Danny Rossner, Murray Shostak

In 2009, Adrian (Billy Drago), a violent criminal killed on a lunar mining colony, shows up in snowy Boston and goes on a killing (and rape) spree. A tough police detective (Roddy Piper) teams with a pretty doctor (Jayne Heitmeyer) to try and catch him and stop him from spreading a deadly virus. Drago is indestructible but can barely talk. He's pretty repulsive as he deteriorates into what looks like the Crypt Keeper (he doesn't need that much makeup). Also with a multi-racial drug gang, a chestbuster scene and depressing future visual ideas from BLADE RUNNER and SEVEN. We also learn that in the future, Bostonians will have Canadian accents (it was filmed in Montreal) except for the mayor.

SPECIMEN (APix, 95) D John Bradshaw, S Sheldon Inkol, Lauren MacLaughlin, P Damien Lee

Mike (Mark Paul Gosselaar from the SAVED BY THE BELL series), a confused young orphan who has nightmares, can burn with his touch and start fires when he gets mad. He returns to his home town and eventually discovers that he is the son of an alien. A hunk alien killer with a wrist radio emerges naked from the water (then dresses in black leather) and a good alien follows. Also with Ingrid Kalevaars as the blonde elementary school teacher Mike falls for and Michelle Johnson (who is in several recent Lee productions). The sappy theme song is imitation Phil Collins. It was made in Canada and debuted on the Sci-Fi channel, although they cut the nightmare scenes of a naked blonde walking through the woods.

MORE CORMAN/SHOWTIME

THE DEATH ARTIST (New Horizons, 95) D Michael James McDonald, S Brendan Broderick, P Mike Elliot

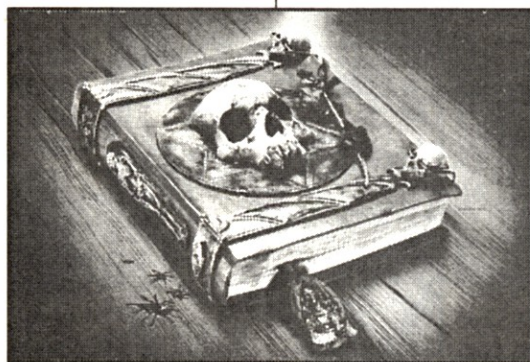
(HORROR CAFE) In this almost exact remake of Corman's classic BUCKET OF BLOOD, Anthony Michael Hall tries to act like Dick Miller as he plays coffee shop busboy Walter Paisley. You know (or should know) the story. The only real difference is the addition of performance art, including the director dancing and some nudity. Otherwise, bring back 1959! With Sam Lloyd as the club owner, Darcy Demoss as the (naked) model, Justine Bateman (with a terrible East Euro accent), Shadoe Stevens (opening poetry), Paul Bartel, Mink Stole and Alan Sues.

UNKNOWN ORIGIN (New Horizons, 94) D Scott Levy, S Alex Simon, P Mike Elliot

(THE ALIEN WITHIN) In 2020 during a routine underwater mining operation, a small killer parasite (with pink tentacles) hides itself inside humans leading to a THING remake style "who is possessed?" situation. Roddy McDowall is Dr. Lazarus, Alex Hyde-White is the leader and Melanie Shatner is the observer. The workers include a pot smoking heavy metal fan (Roger Halston) who watches a video of a topless Catya Sassoon, a Data like cyborg (Emile Levisetti) and a bearded Don Stroud. The black woman with dreadlocks (Sha-ra Pendelton) is predictably, the first to die. The creature is pretty puppet like, but seeing it stuck in McDowall's mouth is pretty funny and there are three slo/mo flaming man scenes. By the director of MIDNIGHT TEASE and PIRANHA (take 2).

ROMANIA

VAMPIRE JOURNALS (Full Moon, 96) D/S Ted Nicolau, P Vlad + Dana Paunescu



VAMPIRE JOURNALS

This follow-up to Nicolau's SUBSPECIES trilogy has new characters but uses similar impressive locations (again in Romania, this time in the snow). Zachary (David Gunn, who narrates) is a tormented, good vampire after master vampire and high class gambling club owner Ash (Jonathon Morris, with a Brit accent). Both have long hair, white faces and can become shadows. After decapitating a vampire with a sword, Zach thinks "It seemed like a good time to separate him from his neck." Ash says "I applaud your depravity." The romantic horror soap opera love triangle plot centers on Sofia (Kirsten Cerre), an American concert pianist. With

flashbacks, nightmares and very ponderous music. Ilonka Goya and Starr Andreeff co-star.

ADRENALIN - FEAR THE RUSH (Dimension, 95) D/S Albert Pyun, P Tom Karnowski, Gary Schmoeller

After a confused set up, establishing that we are in a ghetto/prison for virus victims in 2007, most of this movie is cops (led by Natasha Henstridge and Christophe Lambert) pursuing a balding, decapitating semi-ghoul look cannibal mutant (in suspenders). It's supposed to be in Boston (!) but everything looks European (the cars even say Polizi). When the stars are trapped in one of the endless dark tunnels, she says "We're fucked up, right?" and he yells (in his loud whisper) "Shut the fuck up!" Norbert Weisser, Elizabeth Barondes, Nicholas Guest and Andrew Divoff co-star. I wonder how Pyun manages to have pathetic, half assed, plotless features like this released by major companies (Dimension is a division of Disney!). I've seen homemade movies by Todd Sheets and J. R. Bookwalter with better scripts and more action.

KILLER DILLER (SW, 48) D Josh Binney, S Hal Seegar, P E. M. Glucksman

This is much better than *BOARDING HOUSE BLUES* (by the same people) and is a nearly non-stop all black stage show. It starts with Dusty Fletcher as a vaudeville star misplacing people (including comic cops) in his magic cabinets. One slapstick scene is repeated backwards. The acts include dancing girls, tap dancers and the athletic Congerloo dancers, Moms Mabley (who uses jive talk and talk/sings "Don't Sit On My Bed") and lots of great music. The Andy Kirk Orchestra (from Kansas City) does three numbers (one featuring saxes is like early rock and roll), Beverly White (who has a great voice) does two comic attitude songs and best of all, The King Cole Trio (shortly before Nat went solo) do "Ooh Kickeronnie", the very cool and funny "Now He Tells Me" and an instrumental. Also with comic impersonations of the Ink Spots and Butterfly McQueen as a giggling secretary.

MORE SEQUELS NOBODY WANTED**POISON IVY - THE NEW SEDUCTION (New Line, 96) D Kurt Voss, S Karen Kelly, P Catalaint Knell**

Blonde Violet (Jamie Pressly) returns to the house where she grew up with her servant mother to destroy the family that she blames for her family's downfall. She uses lies, booze, drugs and of course, sex. Her easy targets are the yuppie boyfriend (Greg Vaughn) and rich father (Michael Des Barres with grey hair) of virginal tennis champ Joy (Megan Edwards). Only another working class woman (Susan Tyrrell as the maid) can see through the devious plans of twisted young Violet, also a dominatrix hooker and psycho killer. Pressly is featured in S+ M clothes and naked while bathing, swimming and fucking. With Athena Massey (in one sex scene) and Merete Van Kamp. Voss also made *GENUINE RISK* and *THE HORSEPLAYER*.

THE ADVENTURES OF EL FRENETICO AND GO GIRL - CRIMES OF FASHION (97) D/S/edit Pat Bishop, S Jon Sanbourne, P/cine./edit Owen Cooper

Go Girl (Frances Lee) tries to save some Manhattan models kidnapped by the Fop (Clark Donnelly, overacting like a Batman villain) who makes them participate in his "Death To Fashion" show. Go Girl and the drunken masked wrestler El Frenetico train, fight, then party. One model (Soomi Kim) who can do flips helps them fight. One part is set in a clinic for superheroes. Some people play several roles. The instrumental music is very good, the theme is by Beulaland and there's a cartoon intro. This is a fun, short comedy sequel to *THE ADVENTURES OF EL FRENETICO AND GO GIRL* (PV #20). You can call Bishow at (212) 388-2319.

MOMMY 2 - MOMMY'S DAY (Eagle, 96) D/S Max Allan Collins, P James K. Hoffman

In this very silly immediate sequel, the killer Mommy (Patty McCormack) escapes just before her execution, then is released to a halfway house with an anti-psychotic drug implant. The rest is basically a cliché body count movie with the (unseen) killer offing victims using various weapons (ice skate, heel, and even that old reliable - an electric radio thrown in a bath/shower) with media exploitation angles. Rachel Lemieux returns as little Jessica Ann, living with her Aunt Betty (Brinke Stevens, in a larger role this time), now married to the best selling author of *The Mommy*

Murders (Paul Peterson from *YEAR 2889*). With Gary Sandy (from *WKRP*) and Arlen Dean Snyder as cops, Paula Sands (as herself, a local TV talk show hostess), Michael Cornelison (doctor), Mickey Spillane (returning as a lawyer), and very briefly, Del Close (with a beard) as a warden. McCormack was an executive producer and also sings.

Paul Peterson in *MOMMY 2***CHILDREN OF THE CORN 3: URBAN HARVEST (Dimension, 94) D James Hickox, S Dode B. Levenson, P Gary Depew**

Country pagan religious sect brothers little Eli (Daniel Cerney from *DEMONIC TOYS*) and big brother Josh (Ron Melendez) become the foster kids of an inner city Chicago couple. Josh tries to fit in at the Catholic school (and finds a black girlfriend). Evil Eli plants magic corn in a next door abandoned factory and starts preaching to kids. Characters die from killer vines (very much like the ones in *NIGHT OF THE SCARECROW*), there's a dumb monster doll, Johnny Legend is planted in the ground, and a priest has nightmares and flashbacks (scenes from an earlier entry). A lot of this makes no sense at all, but it was more entertaining than the other COTC movies. With Jim Meltzer and Rance Howard. Hickox is the younger brother of director Anthony (the executive producer). The FX are

by Screaming Mad George and Tom Rainone was associate producer. #4 (PV #24) followed.

LEPRECHAUN 4 (Vidmark, 96) D Brian Trenchard-Smith, S Dennis Pratt, P Jeff Goefray, Walter Josten

The Leprechaun (Warwick Davis, as usual), who talks to himself a lot, appears on a spaceship wanting his latest woman, a blonde alien princess (Rebekka Carlton, who has a topless scene) back. The evil bald German doctor (Guy Siner), a torso on a machine (like in *The Menagerie* on *STAR TREK*), later becomes a pretty wild giant spider monster. The humor includes an anti Detroit joke, a singing sergeant in drag, and the Leprechaun emerging from a guy's penis (!?). It's a silly, cartoonish sequel, but at least has some surprises. Also with Brent Jasmer as the Marine who falls for the blonde biologist (Jessica Collins), Tim Coleri and Debbie Dunning. The director also made *LEPRECHAUN 3*, set in Vegas.



Frances Lee and Soomi Kim

WITCHBOARD III: THE POSSESSION (Republic, 95) D Peter Svatek, S Kevin S. Tenney, John Ezrine, P Robin Spry

The unemployed husband (David Nerman) of an anthropology teacher (Locky Lambert) befriends, then is possessed by the landlord (Cedric Smith) of the old brick building they live in. His soul is trapped in mirrors and glass panes while he gets rich, cheats on his wife, kills and (in her nightmare) morphs into a demon. A ouija board has something to do with it (this is a sequel remember?), a man is killed by dead butterflies and ideas are borrowed from *ROSEMARY'S BABY*. It was filmed in Montreal by the director of *SCI FIGHTERS*.

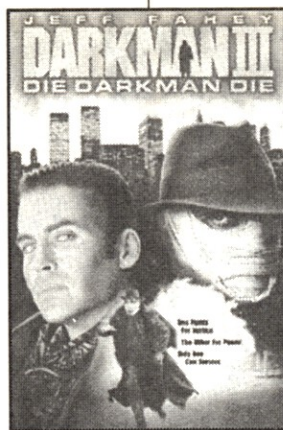
WITCHCRAFT 7: JUDGEMENT HOUR (Vista St., 95) D Michael Paul Girard, S Michael Feifer, P Peter Fleming

Lawyer Will Spaner teams with two voyeur L.A. cops to stop a rich Romanian vampire with a blonde pony tale from turning women into sexy indestructible killers. Spaner (David Byrnes, also in *WITCHCRAFT 9* by the same director) has no supernatural powers this time but he does have several sex scenes with his blonde wife (April Brennenman) and knows how to use a sharpened stake. Rachel (Ashley Rhey) runs around in the rain in an open hospital gown and is video taped having sex with an invisible vampire. #7

has better acting and more imaginative sex scenes than most in the "series." With a comic S+M scene, a decapitation and a terrible morphing into a giant bat scene. Alisa Christensen is the blonde cop.

DARKMAN III: DIE DARKMAN, DIE (MCA, 95)
D Bradford May, S Michael Colleary, Mike Webb, P David Roessel

This time Darkman (Arnold Vosloo), who has flashbacks and nightmares (from the first more expensive movie), is the target of Rooker (Jeff Fahey), a gangster who wants his adrenalin for illegal steroids. Rooker sends four "pumped up punks" to kill the D.A. and sends a blonde doctor (Darlanne Fluegel) to con the fairly pathetic hero with the pizza face. Darkman disguises himself as Rooker, and for some reason, plays the caring husband and father and tries to save the gangster's neglected family. Also with Nigel Bennett (from the FOREVER KNIGHT show) and Roxanne Biggs-Dawson (from STAR TREK's VOYAGER). The director also made DARKMAN 2 (PV #21) and the recent TV movie ASTEROID.



info on aliens. With a gator fight, cannibals, a female alien and gore. Rochon shows up watching characters in the other stories and again for a surprise ending. The way they edited together the footage from different parts of the country is clever but none of the stories are very good. Ford shot the talking heads (including Tim Sullivan and Ron Ford) intro interviews. Lindenmuth (who also co-directed ALIEN AGENDA: OUT OF THE DARKNESS) is at 3 W. 102 #4B, NYC 10025.

MACABRE TALES (96) D/act Kevin Coon, S Paul Roberts, P/cine./act Wayne Hard, P Kevin Thomas

A man in a video store introduces an hour of five boring shot on video stories. Most of the same actors appear in the same house for each one. A few tales have interesting ideas, like a guy receiving a video tape in which he is killed and a robber repeating a murder over and over again. Others, concerning a haunted typewriter, a devil and a ghoul, beg for some kind of action or visual FX. \$17.45 to Low Budget Pro., Box 1252, Livingston, MT 59047.

EURO LESBIANS

MANIAC NURSES FIND ECSTASY (Troma, 92)
P/D Harry M. Love, S Leon P. Howard

Ilsa (Hajni Brown), has her female followers, based at a remote house, kidnap and kill victims. Her sadistic assistant Greta (Cecilia Farago) is jealous of young Sabrina (Susann Makay) who reads comic books most of the time. The women usually wear cutoffs or underwear and the leads appear topless. They also shoot up drugs and have cat fights. Ilsa operates on a blonde with a chainsaw. A flashback takes place in the Pigale section of Paris. Troma tried (in vain) to spice the slow moving spoof up by adding voiceovers and constant narration, a hypno wheel, and "subliminal" words. I think it's by the makers of the French/Belgian RABID GRANNIES.



MANIAC NURSES

JOY CHAPTER II (Soft Glow, 85) D D Jacques Saurel, S Jean-Pierre Imbrohoris

(JOY AND JOANNE) Paris model Joy (Brigitte Lahai) goes to a Bangkok island with the rich older Bruce ("I am completely crazy!"), is drugged on her birthday and raped by the guests. The slick looking, dubbed, soft core EMMANUEL type movie lightens up as she escapes into the countryside and falls for tour guide Joanne (Isabel Solar) but they're kidnapped and put in a sex club in a cave in Manilla. Meanwhile the limping, creepy looking Milaka (with a Peter Lorre voice) pursues Joy and we see colorful local Thai sights. The often naked Lahai is seen being massaged by an Asian woman, bathing, masturbating, and in a threesome by a fire. The most elaborate sex scene features Joy and Joanne on a train while their love theme song plays. The original JOY (83) starred Claudia Udy.

ANTHOLOGIES

ALIEN AGENDA: ENDANGERED SPECIES (Brimstone, 96) P/D Kevin J. Lindenmuth, D Gabriel Campisi, Tim Ritter, Ron Ford

After going to see CATS, a pregnant NYC TV hostess (Debbie Rochon) discovers that her husband (Joe Zaso) is an alien. It's set in 1999 and was directed by Lindenmuth. In Vegas of the future, an Hispanic guy runs from some silly looking killer gangsters and discovers little animated robots from a UFO. This was made (in 92) by Campisi. In the last tale (by Ritter), South Florida is evacuated and a long haired guy who has flashbacks searches for

DOCS/COMPS

FROM PIN UP TO SEX QUEEN: BETTY PAGE

This fascinating but tame E! documentary is basically a moving version of Karen Essex's recent Page book (reviewed last issue). Scenes from Page's life are (nicely done) b/w recreations with actors. The main on screen experts are Essex and Tease publisher Greg Theakston. Page's brother Jack, the late Paula Klaw, Hugh Hefner, Bunny Yeagher, a former husband, and some guys who photographed her relate what they remember. Page herself "appears," totally obscured but speaking with her very southern accent ("Maybe God had disapproved of the nudity."). All nudity here is optically obscured (making her look like some kind of freak) and none of those (still shocking) bondage shots are shown. Unpleasant realities of her life are left out, and the one brief scene shown from the 3 burlesque movies she was in, is in terrible shape (it's from a CD ROM (!). If you cut out all the commercials and the repeated parts after each commercial block, this 2 hour special would be just over one hour. The next step, of course, is a bio movie, which is plugged here with star Guinevere Turner (from GO FISH). It'll be on HBO.

DOING RUDE THINGS (VSOM, 95) D Kristiene Clarke

This 50 min. BBC doc., based on David McGillivray's book of the same name, is about 60s/70s Brit sex movies. Film clips (including nudity) and recent interviews are used to show how silly most of them were and how the unique British market for these softcore movies (most were comedies) changed over the years. Pamela Green fans will want this as she's the featured star. The other main people are director Harrison Marks (see PV #15 for him and Green), Robin Askwith (from all those CONFESSIONS OF... movies), director Norman Warren, the director of EVES ON SKIES (a nudist in real life), some 70s starlets including Anna Bergman and McGillivray himself. The U.S. premiere was on Manhattan cable's Media Funhouse (Ed Grant).

JAPANARAMA Vol. 1 (Too Far East, 97)

This is professionally edited clips from recent Japanese TV with ridiculous, often dangerous and humiliating quiz show stunts, candid camera imitations, wrestling, musical numbers, a drag show and some ULTRAMAN type heroes. Several shows feature giggling young girls in bikinis trying to

stay in a clear tub of extremely hot water, doing push ups on a clear floor (filmed from below) and doing other routines designed to show off their bodies. You could say this is evidence of an insane, sick nation, but we probably shouldn't be the ones to judge. Seeing the celebrity commercials is a revelation. Cars are endorsed by Mel Gibson, Brad Pitt, Christian Slater, Leonardo DiCaprio, Ray Charles and Juliette Lewis (who speaks some Japanese). Madonna shills for booze, Michael J. Fox for fishing rods and The Three Tenors (!) for an airline. Other actors, models and sports figures appear, but best of all is Quentin Tarentino in a violent, funny, action packed spot for satellite dishes. I wonder if he directed it too. See ad.

BIMBO MOVIE BASH! (Amazing Fantasy, 96) D/S David Parker, Mike Mendez, P Peter Zooph

If somebody handed copies of over a dozen movies (any movies) to some clever editors, they could put together a coherent, entertaining or funny compilation. In this case, we get a senseless mess of scenes from various Charles Band productions. Reaction shots are followed by scenes from other movies, which can be fun, but none of the new comic dialog is. Narration and some cheap computer FX flying saucers have been added to keep the sci fi theme going. Most scenes are from 80s/90s Babes and Bimbos movies (many were directed by David DeCoteau, a few by Gorman Bechard), but a few are older (THE DAY TIME ENDED, FAIRY TALES). CANNIBAL WOMEN IN THE AVOCADO JUNGLE OF DEATH (with Bill Maher) and ASSAULT OF THE KILLER BIMBOS, movies that were much better than anybody would expect, get the most screen time. With lots of explosions, car crashes, and some screen queens (Brinke Stevens, Julie Strain...) in topless and nude scenes. BIMBO MOVIE BASH! will appear on dozens of future filmography lists.

COMPS WITH COFFIN JOE!

COFFIN JOE'S VISIONS OF TERROR (SW)

Newly subtitled trailers for 14 Brazilian Jose Mojica Marins (PV #5) movies from the 60s are here. He was director and star of most, but sometimes was just the director or an actor. The narration for the earliest (AT MIDNIGHT, I WILL TAKE YOUR SOUL) boasts that it features "crime, violence" and "sadism" and is "horrifying" and - "impressive," while loud screams are heard. An adventure set in the Amazon proves "the communicative power of the cinema!" THE STRANGE WORLD OF... features the song "His name is Ze Do Caixo" and the trailer for AWAKENINGS OF THE BEAST is made up of many Marins newspaper clippings (and pics with Christopher Lee). A sex comedy is about "a diabolical invention that fights infidelity." Marins also plays a hippy cult leader in a turban, a gangster, a circus performer. Some trailers feature sex, nudity and gore. Also with MACABRE NIGHTMARE, 1/3 OF TRILOGY OF TERROR (68), in which Claudio, afraid of being buried alive, visits a voodoo ceremony (where bugs, worms and pieces of glass are eaten) and the clothes are whipped off of virgins. Fascinating, truly bizarre stuff.

IVAN "THE TERROR" CARDOSO'S SHOCKING SHORTS (SW)

In O UNIVERSO DE MOJICA MARINS (with an intro by the subject's mom),

we see movie scenes, Marins and his local fans and the man himself lecturing ("I am illiterate," "My religion is cinema," and "We are all crazy."). Long trailers for Cardoso's SECRET OF THE MUMMY (82), featuring Marins, THE SEVEN VAMPIRES (85), and best of all, THE SCARLET SCORPION (86) follow. His movies seem like unique combinations of comedy, carefully shot b/w recreations of 30s serials, horror, sex, nudity, even rock and roll with many great images. Then we see extensive silent outtakes from these movies (some with music from TAXI DRIVER, DEMENTIA or others added). A scene of a sexy topless blonde tied up and about to be cut in half by a saw is shown over and over and other women pose naked like in old nudie reels. Still more strange shorts (most with nudity) end the tape, which is newly subtitled in English.

THREE FILMS BY CHRISTOPHER FRIERI (Ghost Limb, 96)

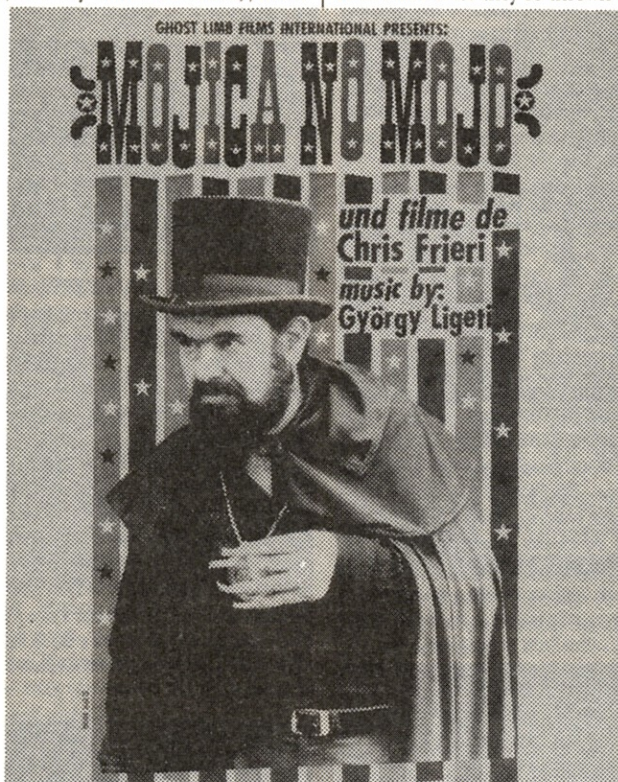
MOJICA NO MOJO (94) is silent footage of Marins as "Coffin Joe" in the East Village near Thompkins Sq. Pk., posing and signing autographs for local underground filmmakers. THE WINDOW is a very visual b/w short with time lapse photography showing a guy in an apt. dealing with a big rat. HOT ROD HEARSE (96), made in New Jersey, is the main film here. A phantom hearse appears and affects members of a bonehead long haired rock band after they're thrown out of a gig. One hallucinates animated

hair, one is beaten and stoned for reciting bad poetry, and another is beat up while covered in tin foil. The one working in a Morris County Mall record store has a stripper fantasy and the singer who works as an exterminator imagines getting high with a naked blonde in the woods (after being dosed with insecticide). They then have out of body experiences while playing, seek revenge from their tormentors (the over the top horror part) and become famous. Pretty amazing and with lots of drug inspired FX.

DID NBC HELP CREATE A SUICIDE CULT?

MYSTERIOUS TWO (Star Classics, 82) D/S Gary Sherman, P Gary Credle, Sonny Fox

(FOLLOW ME IF YOU DARE) 15 years before the mass suicides, this was based on cult leader Marshall Herff Applewhite. "He" (John Forsythe from DYNASTY) and "She" (Priscilla Pointer from DALLAS) seem like friendly "travelers" in white robes, emerging from blue lights. The NBC movie leaves it up to the viewer to decide if they use elaborate tricks and mass hypnosis or are aliens and what happens to the crowds of followers. "People of Tomorrow" leave their possessions and families behind and are bused to an abandoned missile site in the New Mexico desert. A flute playing guy (James Stephens from THE PAPER CHASE) trying to get his girlfriend back and a reporter (Vic Tayback from ALICE) both narrate. Also with Robert Pine (from CHiPS) as a former advertising exec, Noah Berry as the sheriff and a pre-Freddy Robert Englund as his deputy. You have to wonder how much this effected Applewhite and if he made Heaven's Gate members watch (EP speed, sell through) video copies. Executive producer Alan Landsburg backed the IN SEARCH OF... and THAT'S INCREDIBLE! shows. Sherman also directed RAW MEAT and DEAD AND BURIED. ABC is preparing a new movie based on the cult.



PV

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AFFAIRS OF JANICE '76. Annie Sprinkle. C.J. Laing. Zebedy Colt. Husband insane with jealous plots double murder executed by spraying victims with silver paint & suspending them from ceiling. Annie does her specialty! D: Zebedy Colt

ANAL ULTRA VIXENS 1970-79. Linda McDowell (pictured). Vanessa Del Rio. Lisa Deleew. John Holmes. Busty starlets in superior all anal loop collection. Disco soundtrack.



ANNA OBSESSED '77. John Leslie. Annette Haven. Constance Money. Leather clad stalker violates women at gunpoint in powerfully erotic thriller. Uncut.

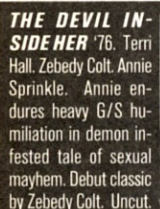


DEVIL'S DUE '75. Andrea True. Young runaway escapes abusive men, finding happy home with cult of satanic lesbians. Slow-motion scenes of sacrifice!

BARONESS NICA '75. Cruel, foul-mouthed dominatrix scars up lowly slave with severe whipping. Ultra perverse New York sleaze.

BIZARRE STYLES '81. Annie Sprinkle. Vanessa Del Rio. Fashion show becomes carnival of painful perversion. Uncut Avon Production!

CALL ME ANGEL SIR! '76. Annie Sprinkle. Depraved Aunt seduces and abuses orphan girl. You will see Annie fuck a dwarf!



THE DEVIL INSIDE HER '76. Terri Hall. Zebedy Colt. Annie Sprinkle. Annie endures heavy G/S humiliation in demon infested tale of sexual mayhem. Debut classic by Zebedy Colt. Uncut.

THE CHATEAU '73. Sandy Carey. German slavers capture and brutalize beautiful woman. Includes Bonus S/M footage.

CANDY STRIPERS '78. Chris Cassidy. Amber Hunt. SCREW'S best film of the year 1978. HUSTLER'S Highest Rating! Best copy ever made available! From a mint UNCU! 16mm print!

CHINA DESADE '77. Linda Wong. Mercenary infiltrates den of crazed sadist to free Chinese girl from fiend's web of whores and horror. An overdose of sex & violence.



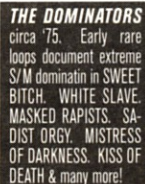
THE CHEATERS '73. Rick Cassidy. Bikers torment & rape rival gang's big-breasted cycle chicks. Homecoming queen from "Swinging Sorority Girls" does hardcore.

CUMMING ATTRACTIONS V.2. 85m. Tattooed Ladies, Illusions of A Lady, Blue Heat, Fetishes of Monique, Forbidden Ways, Badge 69, Insatiable, Porno Mondo, Tijuana Blue, Million Dollar Mona (Candy Samples), Mindblowers & 26 more 1st time on video XXX trailers.



DOMINATRIX WITHOUT MERCY '76. C.J. wears panties overhead while two men abuse her. Vanessa barks like a dog. Jamie swallows a dildo & hides in a closet for 3 hours. Marlene showers her slave with humiliation. Classic.

DOUBLE FEATURE #1 FLOSSIE A VENUS OF 15 '73. Variation on Lolita theme based on a story by Algenon Swinburn. **FANNY HILL** '73. Story of 15 yr. old orphan ending up in English house of ill repute. Based on the story by John Cleland. **DIVERSIONS** '76. Beautiful women on lonely train ride imagine sex with a vampire, rape by soldiers, bloody knife murder & much more!... Ultra Rarity from England.



THE DOMINATORS circa '75. Early rare loops document extreme S/M dominatin in SWEET BITCH. WHITE SLAVE. MASKED RAPISTS. SADIST ORGY. MISTRESS OF DARKNESS. KISS OF DEATH & many more!

ECSTASY IN BLUE '78. Annie Sprinkle. C.J. Laing. Terri Hall. Hypnotic cult of women worship satanic guru's 10.5 inches & perform acts of degradation.

EUROSLEAZE circa '75. Extremely rare loops from Germany—beautiful women, high production values & vivid color! Includes scenes edited from the U.S. release of SENSATIONAL JANINE.

FIRE DOWN BELOW '74. a.k.a. PERVERTED PASSION. Frank, a boozed up degenerate, cruises Hollywood searching for women to ogle, rape and murder. D: Cindy Lou Sutters (Ray Dennis Steckler).

FORBIDDEN SEXUALITY 1970-75. Documents Necrophilia, Barbaric Rape & Abduction, Hooked Amputee, G/S, F/F, Electrocution, Nuns, & more! WARNING: Attacks your senses with brutal, shocking imagery!

ELEVATOR '72. Candy Samples. Sandy Carey. Slender cutie pie locked in elevator makes sensual love to sweet man, while CANDY shows off bra busting talents.



HISTORY OF RAPE-V.2. circa '75. Documents rape in XXX cinema. WARNING! This film reaches the absolute limits in sexual brutality! Jamie Gillis goes insane with a butcher knife; Nazi's savagely tear into their female prey—and that's just the tip of the iceberg!



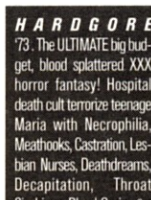
FEMMES DE SADE '76. Monique Starr. Abigail Clayton. Frankenstein lookalike abuses San Francisco hookers who get revenge at elaborate S/M party! HUSTLER writes, "unbelievably explicit in it's spectrum of sexual deviations..." D: Alex DeRenzy.

INVASION OF THE LOVE DRONES '79. Bree Anthony. Interstellar homies known as the "Ora Gasms" invade earth with zombie love slaves! Uncut XXX version.

LITTLE ORPHAN DUSTY '76. Rhonda Jo Petty. John Holmes. Rapist bikers take lost runaway deep into the woods. Uncut.

MONA THE VIRGIN NYMPH '70 B/W. Fifi Watson. Bride to be refuses intercourse but loves giving head to fiancé & strangers. 1st XXX to gain widespread distribution. P: Bill Osco. D: Howard Ziehm. Best copy available anywhere.

MORE WAYS THAN ONE '73. Linda Loveall. Carla loves it up the rear. She keeps a dum dum on hand who goes to her ass like a dog to Alpo. Linda Loveall is one dynamite chick! A Backdoor Production.



HARD CORE '73. The ULTIMATE big budget, blood splattered XXX horror fantasy! Hospital death cult terrorize teenage Maria with Necrophilia, Meathooks, Castration, Lesbian Nurses, Deathdreams, Decapitation, Throat Sashings, Blood Orgies & more. Do not miss this film!

NIGHT CALLER '75. Monique Starr. Phone freak plays "mommy games" with hookers and torments lonely women. Grim, atmospheric sickie.

ORIENTAL BLUE '75. C.J. Laing. Bree Anthony. Jamie Gillis. Madame Blue, a procurer of female flesh, feuds with her ace pimp who refuses to release lovely young slave girl. Filmed in NYC's Chinatown.

ORIENTAL TECHNIQUES OF PAIN & PLEASURE circa '80. Annie Sprinkle. Mistress Candice. Hostage females witness a thousand abominable atrocities! An uncut Avon production.

PARTNERSHIP '73. Rene Bond. Rick Cassidy. Con artist takes buddy for ride in business scam. Features slender blonde in snakeskin panties & red leather boots! Includes Rene Bond in softcore version of KIM COMES HOME.

I WANT YOU '74. Uschi Digard. John Holmes. Psychiatrist uses "physical therapy" to cure sexually frustrated housewife. Uschi is hot in a leopard skin bikini!



PRIVATE, PRIVATE '73. Rene Bond. Rick Lutz. Private eye cracks lame jokes while outwitting incompetent bankrobbers. Rene makes it with a lovely Chinese Doll!

RAPE VICTIMS '75. Vanessa Del Rio. Bonnie suffers terrifying rape then visits clinic where victims unburden themselves of guilt feelings.

REVENGE & PUNISHMENT '76. Tara Chung. Angry woman goes after sleazy senator who killed her sister. Brutal S/M, gynecological exams, nasty nurses... Gritty, New York trash! D: Joe Davian.



DOUBLE FEATURE #5 - NIGHT OF SUBMISSION. '76. Annie Sprinkle. Vanessa Del Rio. C.J. Laing. NYC voodoo cult practice ritualistic S/M! **GIRL IN A BASKET** '73. Rene Bond. Two freaks "Mommy & Daddy" kidnap virgin for use in twisted rape & fetish games.

SEDUCTION OF LYN CARTER '74. Andrea True. Jamie Gillis. Married woman repeatedly defiled by demented sex researcher. Andrea's best. D: Anthony Spinelli.

SEX PROPHET '73. Rick Cassidy. Cyndee Summers. Nina Fause. Phony guru persuades women to suck him off with ramblings about the "poetry of life". Includes catchy original tune titled "Follow the Windsong."

SEX RINK '76. Teenage girls throw senior bash at local roller rink. Tight satin shorts, tube sox, super skates & glitter highlight this cum soaked gem! D: Cindy Lou Sutters (Ray Dennis Steckler).

SUBURBAN SATANIST '74. John Holmes. Barney, a weekend satanist, shrieks with evil laughter, spouts Lucifer mumbo jumbo to his horny flock & screws big-breasted Rosemary. Hail Barnabus! Includes bonus shorts LUCIFER'S LUST & THE SATANIST.

HISTORY OF RAPE 1970-75. Documents rape in XXX cinema. Includes TERRORIZED VIRGIN, Lasse Braun's VIOLENCE & much more. WARNING: Highly graphic images of unrelenting sexual brutality.





SATAN WAS A LADY
'75. Annie Sprinkle, Bree Anthony, Terri Hall. Young Annie in bondage radiates juicy enthusiasm.

TALES OF THE BIZARRE circa '80. Cheri Champagne. Slumber party girls tell stories of extreme degradation. Uncut Avon Production!

TAMING OF REBECCA circa '80. Sharon Mitchell. Rebecca escapes father's torment at school for wayward youth. Little does she know her nightmare has just begun! Uncut Avon Production.

TEENAGE DESSERT '76. High School dropout cruises Venice beach on roller skates, searching for sexy adventures. D: Cindy Lou Sutters (Ray Dennis Steckler)

SUPERKNOCKERS

'69-'79. Candy Samples. Loop collection highlights HUGE breasted models and we're talking 50-EEE & bigger! Includes BIG TIT PIRATE, MRS. BIG TITS, BIG DOLLY, HUGE TITS, BULL RIDER & more!

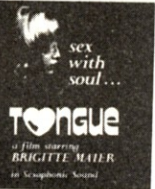


TERRI'S REVENGE '76. Terri Hall. Radical New York women start WAR. (Women Against Rape) then take vengeance on male abusers. Rabid revenge flick by Zebedy Colt.

THROUGH THE LOOKING GLASS '76. Catherine Burgess. Jamie Gillis. Terri Hall. Beautiful blonde escapes boring aristocratic lifestyle when a demon takes her to an insane sexual hell.

TONGUE

'77. Bridgette Maier. Al Poe. Mute with 9" tongue spirals down path of despair & violence. Brilliant, however bleak XXX Blacksploitation. Includes original theatrical trailer.



TIJUANA BLUE '73. Two bums on drug run become immersed in squalid pit of sexual depravity. Features ultra trashy & busty Mexican whores. D: Harry Hopper (Howard Ziehm)

TONGA-GOD OF LOVE & LUST '72. Suburban pagans worship tiki statue. With wild drumming muzak.

A WOMAN'S TORMENT '77. Tara Chung. Marlene Willoughby. Mentally sick female plunges head first into hallucinogenic mayhem! Bloody ax & knife killings, lesbian strangulation, body under the porch. D: Roberta Findlay.

WHITE SLAVERS '74. Nasty dominatrix shows off huge breasts & masturbates with Mexican bullwhip. Includes bonus shorts THE KIDNAP & THE RANSOM.

1960s & 70s SOFTCORE



AUTUMN BORN '79. Dorothy Stratten. Young heiress abducted and sent to exclusive school of discipline. Ultra rare Canadian exploiter.

BAD, BAD GANG '71. Rene Bond, Rick Lutz. Weekend of sun & fun comes to grinding halt when filthy bikers kidnap two couples. Includes bonus feature JOURNAL OF LOVE (soft version) with Rene Bond..

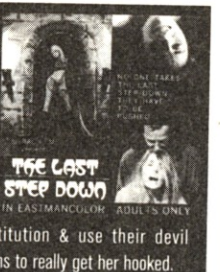


ABNORMAL FEMALE '69. B/W. Pamela Berkeley, Jennette Foster. A Distribrix release.

EVERYBODY GOES APE '70. Marsha Jordan. Marsha & big-breasted girlfriend go wild when office coffee pot is spiked with sex powder!

THE LAST STEP DOWN

'71. Uschi Digard. Malta. Two busty hookers initiate virgin into depraved world of prostitution & use their devil worshipping johns to really get her hooked.



THE MAGIC MIRROR '70. Uschi Digard. Maria Arnold. Uschi buys lust inducing magical mirror. She screws a t.v. repairman, a cop, a robber and frolics with feminists from the Anti Smut Society. Incredible!



BLUE SUMMER '73. Darcie Hollingworth. Bo White. Teenagers pack psychedelic van with beer and go on sexual road trip. An Allen Shackleton Production. D: Chuck Vincent.

MARINA '70. Athena Prezaki. Lisa Vern. Older experienced couple seduce teenage brother and sister. Marina is a very busty brunette. American Film Distributing Corporation release.



EXECUTIVE WIVES '70. Capri. Lisa Brandt. Personnel manager throws wild parties & screws the wives of guys up for promotion. Features: GRETA—a busty platinum blonde go-go dancer. Stunning color!

MILLION DOLLAR MONA '72. Candy Samples. Sandy Dempsey. Wealthy socialite interviewed by hot young reporter...in depth! Contains brief hardcore scenes.

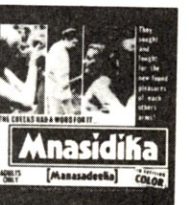


FUEGO '69. Voluptuous Isabel Sarli lusts for sex & suicide! "A surefire cult item (it's a favorite of John Waters)." - Michael Weldon D: Armando Bo (Argentina's Russ Myer)

SADDLE TRAMP WOMEN '72. John Alderman. Rene Bond. Sandy Dempsey. Candy Samples. Bounty hunters go after rapist outlaws. Rene, Sandy & Candy all play hookers! 1st time on video! D: Godfrey Daniels.

MNASIDIKA

'69. Uta Erickson. Lone man is punished for being rapist/killer by tribe of Ancient Greek lesbians. D: Michael & Roberta Findlay. Best copy available anywhere!



SEX & THE SINGLE VAMPIRE '70. John Holmes. Sandy Dempsey. Swingers visit house of Count Dracula. Hilarious!

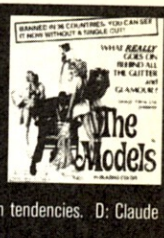


SEX-O-PHRENIA '70. Rene Bond. Lonely housewife in need of sex has bizarre hallucinations causing her to seek out random sex acts.

SHOT ON LOCATION '72. Rene Bond. Sandy Dempsey. Rick Lutz. Cast & crew on location shoot screw like crazy. Sexy Sandy is 14yr. old hillbilly girl!

THE MODELS

'74. Widescreen. Paola Senatore, Lucretia Love, Marie-France Broquet. An intimate glimpse into the lives of high class models, especially Beatrice, a beautiful redhead struggling with lesbian tendencies. D: Claude Pierson.



SKIN FLICK MADNESS '71. Sandy Dempsey. Uschi Digard. Harold brings girlfriend to local grindhouse to watch skin flicks! At first she's timid, but then she's so turned on they do it right in the theater!



PANORAMA BLUE '74. Rene Bond, Uschi Digard. Sandy Dempsey. Cyndee Summers. Rick Cassidy. John Holmes. PANORAMA BLUE is a 70mm, 4 track stereophonic, color extravaganza! It's the first 'X' rated, hard ticket, road show attraction. D: Alan Roberts.

STRANGE VENGEANCE OF ROSALIE '72. Bonnie Bedelia. Ken Howard. Anthony Zerbe. Ignorant teenage girl lures traveling salesman to her desert shack for an education in twisted sex. Zerbe is a scuzzy biker who torments them both.



CONFESSIONS OF A YOUNG AMERICAN HOUSEWIFE 1974. 83m. Jennifer Welles. Chris Jordan. Rebecca Brooke. Repressed mother visits sexually liberated daughter living "couples" lifestyle. D: Joe Sarno.

DOMINATORS-V.2. 1970-79. 92m. Rene Bond. Beautiful women in high heels, colorful garters & panties dominate their lowly female & male slaves. Rare loops include: THE AUCTION, CORDS OF PLEASURE, TAMING OF KURT, 1st DAY AT SCHOOL SURPRISE. A very cruel Rene torments her lovely young slave girl in IT TOOK A THIEF.

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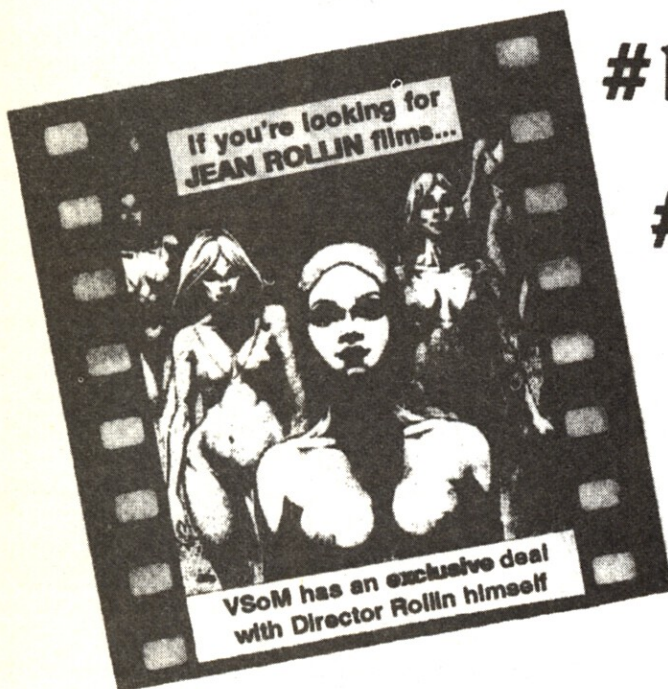


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MONTE HELLMAN

Interview by Steve Voce

Monte Hellman was born in 1932 in New York City and was an undergraduate in drama at Stanford. He then was a graduate in film at UCLA. He co founded the Stumptown Players summer theatre in Guereville, CA. "I was working in summer stock as a director and as an actor and one of our company was offered a job as an apprentice film editor at American Broadcasting Company, and he had no interest in it and he told me about it, and I applied for it and I started out cleaning old film vaults at the old studios at Prospect and Talmidge, which I guess was the studio where *THE JAZZ SINGER* was filmed.

"While I was working at American Broadcasting, I used to go and eat my lunch at Griffith park and I saw Roger Corman shooting a film there one time, and then a couple of years later I met him, and we became social acquaintances, and at the time, when I was starting a theater company, and I did my production of *Waiting for Godot*, I approached Roger to invest in the theater company. He made a small investment, and a year later when the company folded because our theater was torn down, and converted into a movie theater, he said you should see that as the handwriting on the wall and you should 'get healthy' as he put it, which didn't exactly come true. He offered me a job directing *BEAST FROM HAUNTED CAVE*."

BEAST FROM HAUNTED CAVE (59) was one of several featured produced by Corman's brother Gene for Filmgroup. Roger was executive producer of the 64 minute black and white feature. It stars Michael Forest, Shiela Carol, Frank Wolff, Wally Campo, and Chris Robinson as the beast. "Gene pawned us off as a group of UCLA students, and he made a deal at a hotel in Deadwood, South Dakota for 50 cents a night per person, and put two to a room. And we had salami sandwiches for lunch. Just plain bread and salami, in basically 10 degrees below zero weather, so it was a grueling experience, but it was fun." Charles B. Griffith's script was a rewrite of the one from Corman's *THUNDER OVER HAWAII* (aka *NAKED HAWAII*) and was later also rewritten as *CREATURE FROM THE HAUNTED SEA*. *BEAST* was shot back to back with Roger Corman's *SKI TROOP ATTACK*, also with Forest, Carol, Wolff and Campo.

Hellman continued to work for Corman on



Nicholson in *FLIGHT TO FURY*

Filmgroup releases. He also worked as a truck driver, film shipper, dialogue director and editor during the 60s and was married twice. "Well, I worked as actually, a post production, second unit director in the sense that I shot some added scenes for a number of pictures that were too short for television. They were 60 minutes B-movie companion features, but for TV they had to be 80 minutes, so I had to add 20 minutes to each of these four pictures. I did *SKI TROOP ATTACK*, *LAST WOMAN ON EARTH*, *CREATURE FROM THE HAUNTED SEA* and my own picture *BEAST FROM HAUNTED CAVE*. On *THE TERROR*, what happened was, I wasn't assistant director at all. What happened was Roger shot for two days on a sound stage, worked with some sets that were left over with Boris Karloff and Jack Nicholson. Then he hired Francis Coppola to write a script based on scenes that he had shot and finish the picture. And Francis shot for 5 weeks, and still only had half the movie. Then Roger hired me to finish what he and Francis had started. As far as I know, Jack Nicholson never directed anything. That's one of those stories, God knows where it came from. But Jack Hill wrote the script that I worked with. That was the last day of shooting, Roger directed again, because it went back to the sound stage. I credit it as location director which sounds like I scouted locations but I actually did the exteriors for the picture. And Francis did all the stuff with the witch and the cabin, and the hypnotic device. And I also, during that period, was associate director on a picture that Jack starred in called *THE WILD RIDE*." *THE WILD RIDE* (60), another Filmgroup release was produced and directed by Harry Berman. In it, Nicholson runs down

motorcycle cops and kidnaps a girl. Roger Corman was executive producer.

BACK DOOR TO HELL and FLIGHT TO FURY, shot back to back in The Philippines, were Hellman's next as director. BACK DOOR, a WWII story with Filipino freedom fighters, stars singer Jimmy Rogers, Jack Nicholson and John Hackett. Nicholson gets drunk, worries a lot and is shot. 20th Century Fox released the Lippert production. FLIGHT (written by Nicholson) was released by Feature Film Corp. (they also released CYBORG 2087 and DIMENSION 5). It stars Dewey Martin, Fay Spain, Nicholson (with a mustache) as a psychotic diamond smuggler (who eventually kills himself) and Vic Diaz (also in many Filipino horror movies). The setting is in the jungle after a plain crash. "Well that was after doing all the little pieces for Roger.

But I got BACK DOOR TO HELL and FLIGHT TO FURY because (producer) Fred Ross saw THE TERROR in Hong Kong and knew that Francis and I each worked on it and didn't know who did what. He was working for a man named Robert Lippert, and Lippert cabled to him that he wanted either Francis or me to direct these two films after they couldn't find Francis, and I like to say, had he gone the other way, he might have become rich and famous.

"It was really terrific because we were off in the middle of, well we were halfway around the world, and we could kind of do what we wanted, because there was nobody there to supervise it other than Fred who was on our side. So we wrote, literally on the way to the Philippines, we were on a boat and a ship, and Jack wrote one script and John Hackett wrote the other. When we got to the Phillipines and immediately started preproduction casting and scouting locations and within a few weeks we were shooting. So nobody even saw anything including the script until we were finished with the first picture. And then by the time we finished, they kind of freaked out over some of the stuff, and they took BACK DOOR TO HELL, and added this stock footage to the end, and made it look like this gun-ho pro-war movie, which is not exactly what it was.

At the time Hellman was 32 and Nicholson was

27. They also co-wrote a never produced script called Epitaph based on their own experiences being out of work in Hollywood. The fact that it dealt with an abortion probably didn't help. Hellman next directed two more movies back to back. THE SHOOTING and

RIDE IN THE WHIRLWIND are both "existential westerns" featuring Jack Nicholson. THE SHOOTING stars Warren Oates, Millie Perkins, Will Hutchins and Nicholson as the psychotic Spear. RIDE... stars Cameron Mitchell, Perkins, Nicholson and Harry Dean Stanton. Both have become cult movies over the years. "Those were actually produced by Jack Nicholson and myself. It was back to Corman, the uncredited executive producer. We designed the two scripts, so we could shoot them well on a limited budget, they were all on location, all primarily exteriors and a very small

cast. They were really interesting because, again, it was a situation where we had a lot of control, but we didn't have much money to work with. Other than the fact we got slowed down by three days of rain at the beginning of working on THE SHOOTING, it went very smoothly. Even with the three days we lost, we

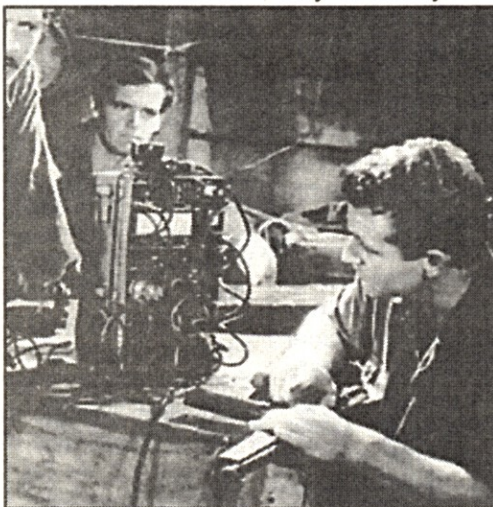
came in on schedule, which is an 18 day shoot, so 18 days really became 15 days.

"Jack wrote FLIGHT TO FURY and he also wrote RIDE IN THE WHIRLWIND, so he essentially wrote characters for himself outside of the scripts as a whole, and the character in FLIGHT TO FURY was a tour de force role for him. He plays this psychotic killer, jewel thief, whatever. In RIDE IN THE WHIRLWIND, he wrote a really sweet character for himself, a really nice guy. For Jack it's a character part. So that was interesting, because you really saw a side of him that that we hadn't seen much since.

"Cameron was great. He was very, kind of, into his work, he wasn't that respectful of everybody else in terms of we were on a limited budget, we rented the costumes, and he took a pair of chaps that were given to us with the provision that we be very careful with them because they were part of the costumes on a TV series that was on hiatus and they needed them once they started up again. And Cameron took a pair of scissors and cut holes in them, for reality.



Nicholson's wife in THE TERROR



Nicholson and John Hackett in BACK DOOR TO HELL

In the mid 70s, Nicholson said of Hellman: "Monte got me over the line of being exclusively an actor. He got me into writing, and just thinking about films in general. We were both, out of context, probably overserious about things." Hellman on Nicholson:

"Jack is like all the parts. If you add all the parts together, that's Jack. Everything comes out of him obviously. We're talking about the fact that he rarely plays this kind of nice straight character like he did in *RIDE IN THE WHIRLWIND*, well that was him too. It's just that he's, more, it's more fun I guess, for an actor, to play bad guys or villains, or kooks or whatever. You remember him more for the character he played in *THE SHOOTING* or *FLIGHT TO FURY* than you do for the normal kind of character.

All of that comes from him, he's everybody." When asked to characterize Nicholson back in '75, Hellman, after praising him as an actor, writer and director, said "There's something diabolical about him: Jack's evil."

Nicholson took both westerns to Cannes in '66. The company that bought them went bankrupt. *THE SHOOTING* finally opened in Paris in '69. Jack (*THE BLOB*) Harris later acquired (from Walter Reade) and released both films to art houses and revival theatres in '71. Most Americans never had a chance to see either until they came out on video. *SHOOTING* screenwriter Carol Eastman ("Adrien Joyce") later wrote the screenplay for *FIVE EASY PIECES*. *THE SHOOTING* is more like Antonioni than John Ford. Nicholson later called it "a (Marshall) McLuhan mystery" It was years before Hellman got another opportunity to direct.

"I finished *RIDE*

IN *THE WHIRLWIND* and *THE SHOOTING* at the end of '65, and '66, I edited *THE WILD ANGELS* and '67, I was dialogue director on *ST. VALENTINE'S DAY MASSACRE*, then I was under contract to

Universal for 6 months where I developed a project that Carol Eastman, who had written *THE SHOOTING* wrote, and then they finally decided not to make that, so I left Universal, and I edited another picture for Roger called *WHAT'S IN IT FOR HARRY?*

Then I was set to direct a picture for Roger called *Explosion* for AIP and that was canceled three days before we were to start shooting. I was paid off, and got into the Director's Guild but didn't make the movie. At the end of '68, I went to Italy to prepare a picture for Mark Damon who has since become a producer and has a foreign sales company. I wrote the script in Rome, and Mark was unable to finally raise the money for it, so I came back to the States, and was immediately hired for *TWO LANE BLACKTOP*."

EXPLOSION (69) was eventually made in Canada.

After the four Hellman movies in a row, Nicholson was in the drive-in movies *HELL'S ANGELS ON WHEELS*, *REBEL ROUSERS* (again with Cameron Mitchell) and *PSYCHOUT*, wrote *THE TRIP* and *HEAD* (Hellman was an editor), then replaced Rip Torn in *EASY RIDER*. The year (71) when Hellman returned as director with *TWO LANE BLACKTOP*,

Nicholson directed the even harder to sell *DRIVE, HE SAID*. "I developed *TWO LANE BLACKTOP* for a year, from like the Fall of '69 until the Spring of '70, then the project was dropped by Cinema Center, which was the company that hired me, and we reset it up at Universal and started shooting in the Summer of '70. We began it at Cinema Center, and then moved it to Universal, and we basically put the elements together while we were still at

Cinema Center, we did screen tests on James Taylor and Laurie Bird. So, we came to Universal with a package, with a cast and with a script, and having done location scouting and picked all the locations



*Nicholson in **RIDER IN THE WHIRLWIND** with Millie Perkins*



THE SHOOTING

across America. And that was a terrific experience because we essentially had total freedom and final cut and so it was really fantastic until it came time for the picture to come out. At which time the head of the studio, Lou Washington, saw the picture for the first time and hated it and withdrew support, so even though they had 700 theaters booked, they stopped spending money on advertising and so forth. And so it

only did well where individual theaters got behind it and backed it themselves, but the studio didn't get behind the picture." TWO LANE BLACKTOP, another cult movie, was backed by BBS (THE LAST MOVIE, DRIVE, HE SAID...). The existential road movie starred non actors Dennis Wilson and James Taylor with Laurie Bird and Warren Oates. Esquire published the Ruddy Wurlitzer screenplay before the movie was (barely) released. Of the main cast

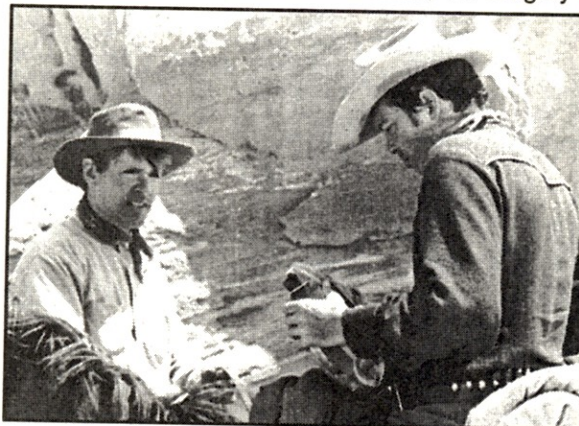
members, only Taylor is still alive. Wurlitzer later also wrote PAT GARRETT AND BILLY THE KID which was originally sold to MGM with the idea that Hellman would direct. The studio changed it's mind after the critical bashing of TWO LANE BLACKTOP.

In an earlier interview, Hellman explained how he almost made another Peckinpah movie. "I was originally asked to direct JUNIOR BONNER (72) and I turned it down because I didn't quite know what to do with it. I was amazed at how Sam transformed a not -good script into a quite good movie."

"Immediately after that, I made a deal with Roger to do a picture in Hong Kong. It was going to be done through Columbia. That fell apart. I set it up independently with a private financier, and it finally did go to Hong Kong, did preproduction and then the picture was canceled, before we started shooting. And then I went back to Hong Kong and did a picture (SHATTER) for Hammer films, and I got fired off of that because of a disagreement with the producer and so I really only did half of that picture. Then I came back and immediately got hired by Roger again to do COCKFIGHTER. The title was changed a number of times, but I think the title is COCKFIGHTER because it's on the video as COCKFIGHTER." SHATTER (74) was finished by Hammer's Michael Carreras.

COCKFIGHTER was the first feature based on a

novel by Charles Wileford (who also wrote the screenplay). It was the third Hellman feature with Warren Oates. "Since the first time I worked with him, which was on THE SHOOTING, every picture after that he was my first choice." The cast includes other repeat Hellman actors (Harry Dean Stanton, Millie Perkins and Laurie Bird) and Richard B. Shull, Troy Donahue, Ed Begley Jr., Steve Railsback and even



Wil Hutchens and Warren Oates in *THE SHOOTING*

Wileford. "Troy was great in it too. He's really fantastic. Lewis Teague was the co-editor. I think he's credited as editor but we really split the editing. He did all the cockfights and I did all scenes with the actors. We were under time pressure so between us we finished the editing in I guess four weeks." Like all Hellman movies, COCKFIGHTER had distribution problems. "Well, there was a lot of backlash or something, and the SPCA came out against it. That's the reason the title was changed. Roger felt he couldn't get it released as a cock fighting movie and besides that, everybody feels cheated because it is a cock fighting movie. It really had limited distribution. It was filmed around Atlanta, Georgia." Corman retitled it BORN TO KILL, added a dream sequence and had Joe Dante edit in some car crash and sex scenes from NIGHT CALL NURSES (!)

The year (74) COCKFIGHTER was released,



Peter Fonda in *THE WILD ANGELS*

Nicholson was in CHINATOWN. "In '75 I did, I finished a film for a director who died, Tom Gries, called THE GREATEST with Muhammad Ali, then in '76 I did an ill-fated episode on a TV series, called BARRETTA, and I did some added scenes for the film FISTFUL OF DOLLARS. Went to Mexico and shot a new prologue and some scenes that explained why the character behaved the way he did, to kind of make it more like he was on the side of the law instead of a renegade."

"And I edited some scenes for THE KILLER ELITE for

Peckinpah. And then I went to Italy to make CHINA 9." In an earlier interview (from the book Bloody Sam), Hellman described working with Peckinpah. "He had the quietist way of talking of anybody I know. It forced you to lean in until he had your undivided attention. It was a theatrical trick. The way he stimulated his editors was fascinating. He would never come out and criticize you directly. He would

always work around it. It was the way good directors work with actors." (from the book *Bloody Sam*) **CHINA 9, LIBERTY 37**, is a western, with Warren Oates (in his 4th Hellman movie), Jenny Agutter and Fabio Testi. Sam Peckinpah even acted. "We actually had several roles for Sam. Each time he was supposed to come and didn't, the role would be cast with someone else. There was one last role on the last day of shooting and I was amazed when he got off the plane. He played a newspaper writer and he was terrific. He was a born actor." (quotes from *Bloody Sam*) "That was probably the happiest experience I ever had. In fact, Warren felt it was the nicest film experience, shooting experience he ever had. We were in this beautiful town in the South of Spain, Mal Maria, we had a hotel all to ourselves. The crew was all Italian. The cameramen would go into the kitchen at night and make pasta for everybody and on Saturday nights we would go into town and have caviar and baby eels and it was just idyllic, plus the fact it was one of those shoots, we didn't exactly make it up as we went along but we made a lot of changes in the script, put in jokes. Literally everybody was involved in the creative process, so it was really terrific.



"When I came back from **CHINA 9**, I was hired to finish another film by a director who died on the shoot, Mark Robson, who died on **AVALANCHE EXPRESS**. And so I spent over a year on that. It was a very big special effects movie. I had to reloop all of Robert Shaw, he also died after the picture was finished. We had to shoot three new live action scenes plus all the special effects scenes and all of the avalanche stuff, and so it was a pretty complicated. It was the biggest picture I had worked on. I learned a lot on shooting really complex special effects, with miniatures and so forth, combining miniatures and live action. Then I was hired to do a picture at Paramount which was based on a film noir book, and spent about a year developing that with 2 or 3 different writers. Bert Schneider was the producer, and that was canceled before we got into production. Then I spent 2 years working with Coppola on a drug smuggling project (*King of White Lady*), and we did 10 drafts of that script and that finally died when Coppola lost his studio. And then I developed a picture for Martin Pull, which was about out of body experiences, and that never made it to the screen or the sound stages. Then I developed two pictures for Michael Gruskoff

- | | | |
|----|--|---|
| 59 | THE BEAST FROM HAUNTED CAVE (Sinister, Scorched) D (and later added 20 mins for TV) | (THEY CALL HIM) SHATTER (UK/HK) co-D |
| 60 | THE WILD RIDE (Sinister, Scorched) Ass. P/edit | 75 THE KILLER ELITE (MGM) co-edit |
| | SKI TROOP ATTACK (Sinister) added 20 mins. for TV | THE GREATEST - co-D |
| | LAST WOMAN ON EARTH (Sinister) added 20 mins. for TV | 76 FISTFUL OF DOLLARS (MGM) D new scenes |
| 61 | CREATURE FROM THE HAUNTED SEA (Sinister) added 20 mins. - pre credit sequence... for TV | FIGHTING MAD - edit |
| 63 | THE TERROR (Sinister, Scorched...) 2nd unit D | BARETTA episode - D |
| 64 | BACK DOOR TO HELL (U.S./Phil.) D/edit | 78 GUNFIRE (Bongo)/ CHINA 9, LIBERTY 37 (VSOM) (Italy) P/D/edit |
| | FLIGHT TO FURY (Warner) (U.S./Phil.) D/edit | 79 AVALANCHE EXPRESS (Warner) - co-D |
| 65 | BUS RILEYS BACK IN TOWN - ass. editor | |
| | THE SHOOTING (VidAmerica) co-P/D/edit | 84 ROOM 666 (interviewed) |
| | RIDE IN THE WHIRLWIND (VidAmerica) co-P/D/edit | 87 ROBOCOP (Orion) 2nd unit D |
| 66 | THE WILD ANGELS (-) edit | 87 SOMEONE TO LOVE (Paramount) act |
| 67 | A TIME FOR KILLING - edit | 88 IGUANA (Imperial) (Swiss) D/co-s/edit |
| | ST. VALENTINE'S DAY MASSACRE - dialog D | 89 SILENT NIGHT DEADLY NIGHT 3: BETTER WATCH OUT! (IVE) D/edit |
| 68 | HEAD (Rhino) edit | |
| 69 | TARGET HARRY/WHAT'S IN IT FOR HARRY?/HOW TO MAKE IT - edit | 92 RESERVOIR DOGS (Live) Executive P |
| | CHRISTIAN LICORICE STORE - acts | WARREN OATES: ACROSS THE BORDER (interview) |
| 71 | TWO LANE BACKTOP (VSOM) D/edit | 93 THE KILLING BOX (Triboro)/GHOST BRIGADE - edit |
| 74 | COCKFIGHTER (Platinum) /BORN TO KILL - D/co-edit | 94 LOVE, CHEAT AND STEAL (Col.) - edit |

Hellman was also in the docs. *PLUNGING ON ALONE*, *HELLMAN RIDER* and *OUT OF THE BLUE AND INTO THE BLACK* (about BBS)

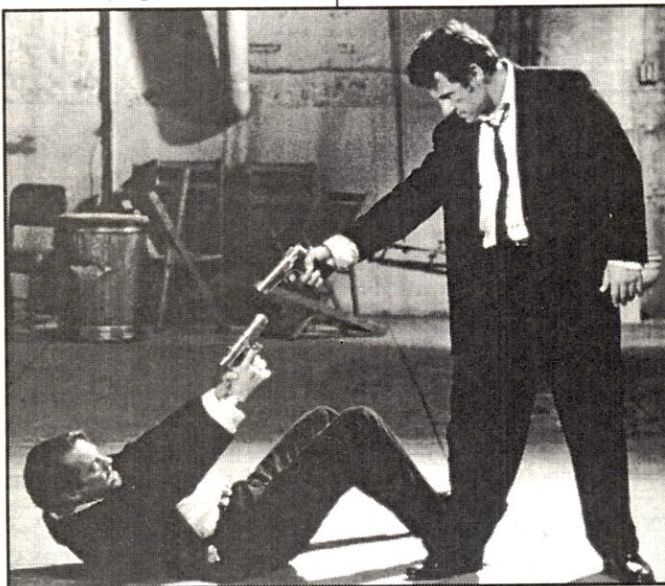
and they were just kind of action adventure movies, and they never got on, and then I developed a project of my own that was kind of an action war movie, a peace-time war movie, but during maneuvers about an atomic accident. That came very close, didn't get on. Then I developed a spy story which so far hasn't been made but might still be made. You figure about a year for each of these things...it's like the odds, you know, here's a certain number of projects...if you have ten pictures, you're lucky of one gets made, and that's about what happened. I had ten pictures and the last one got made. I don't do that anymore. I don't just develop just one picture at a time. Now I've got five projects I'm developing all at the same time, so it kind of speeds up the process.

After 10 years of setbacks, Hellman made *IGUANA*, starring Everett McGill (Big Ed on *TWIN PEAKS*), backed by Swiss money. "*IGUANA* is based on a novel by a current Spanish writer, that in turn is based on a story by Herman Melville, which in turn is based on a real life character. I guess it was the early nineteenth century, about a man who is horribly deformed, who's face was deformed who tried to escape from mankind, because he was an outcast. He went to an island and declared himself king of this island. And then whenever someone would come ashore, be shipwrecked or whatever, he would capture them and would make slaves out of them and would rule them with an iron fist, and so this movie was based on this character and all these stories. We shot it in the Canary islands, which is the island of Lan Sorotee, which is a volcanic island. The whole island is covered in this black ash and black rock, so it's a very eerie kind of setting. It's very beautiful actually, the place is beautiful and the story is very powerful, very disturbing. The audiences were very disturbed by the movie.

SILENT NIGHT, DEADLY NIGHT 3 was next. "A friend of mine was hired to produce it. The studio Live Entertainment had bought the rights to the series, Arthur Gorshon was the producer, so he developed a story and a screenplay and wanted me to direct it, and I was not really happy with the material, so I kept saying no, and he kept convincing me we can make it better, and finally the script was finished and I was really horrified by it. By then I was already committed, and I tried to quit, they wouldn't let me quit. And so I said we'll have to throw this script out and write a new one, and so Arthur and I and another friend of his wrote a new script in about a week actually. And I

liked it and from then on I was happy and had a great time working on it. Robert Culp was a lot of fun. It took about one day for us to get used to each other. The first night of shooting was very kind of nerve wracking...had a hard time...had to shoot about ten takes before I got what I wanted. After that we both relaxed and had a good time making the picture. The horror "sequel" features two *TWIN PEAKS* stars (Eric De Ra and Richard Beymer), scenes from *THE TERROR* (with Jack Nicholson) and a tribute to *CARNIVAL OF SOULS*.

Hellman then became involved with *RESERVOIR DOGS*. "A friend of mine gave me the script and I liked it and wanted to direct it, and set up a meeting with Quentin and the day that I met with him, he sold the script, and said that he really admired me and my work but now he had the economic security to hold out to direct it himself, and there was something about him that convinced me he could do it, and so I offered to help him and that's how I got involved. Primarily I helped raise the money for the picture and then I had been kind of been going to the Sundance lab, for the previous two or three years, and Quentin was invited to the lab and I went along with him and kind of, gave him whatever help I could on his trying out his hand at directing for the first time, and a couple of months later we were actually making the movie.



RESERVOIR DOGS

Lawrence Bender and I worked with him in getting to do enough preparation so that we were convinced that he would be able to finish the picture on the schedule he had, and so forth. It was a lot of fun. He's really a terrific guy, a great director and great writer, and it was amazing to kind of be there at the beginning. Nobody imagined it would turn into...

"I've got five projects I'm working on. Three seem like they're very immediate. One is a prison story that we're starting to cast now, sending it out to script actors, another is a fantasy love story that my wife wrote that we're also beginning to submit to actor. I've got a Jim Thompson classic film noir, and I've got two other things that are waiting after these three."

Most Hellman features remain hard to see, but there was a Hellman retrospective at the American Cinematheque recently and *TWO LANE BLACKTOP* was re-released last year (and played on VHI). Since the interview newer plans have been made to work with Quentin Tarentino, as director and or as executive producer. Scripts he hopes to direct include *Red Rain* and *Dark Passion*.

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SPARE PARTS

By DALE
ASHMUN



I Just flew in from Austin's SXSW (South x South West) Music Festival and, boy are my arms tired. (Well, actually I drove back but I've always wanted to paraphrase that ancient gag). SXSW is one of those overwhelming gatherings of musicians that makes one long to be cloned so you can catch more action. Roughly 700 acts are booked over a five night orgy of rock, blues, country and what have you, spread among Austin's abundance of night clubs. Standouts on my itinerary were Al Anderson (ex-NRBQ), Rosie Flores with Ray Campi, Johnny Bush, the Derailers, Perfect (with ex-Replacement Tommy Stinson) and my ol' amigo Charlie Burton and the Texas Twelve Steppers (look for his brand new CD Rustic Fixer Upper). Strolling around the convention center dealer's hall I was delighted to see Rev. Ivan Stang and a church of the Subgenius booth competing for attention with the music biz types. If you want to see a year's worth of bands in a short period, mark your calendar for the expanded SXSW 98 (March 13-22) and get Austin Bound, Pedro!

UTTER BLASPHEMY DEPT...

Last time I heard from Dr. Randall Phillip was via his totally beyond the fringe magazine FUCK. Now the good doctor has unleashed 150 pgs. worth of his bilious rants in his crazed opus THE EXTERMINATION ZONE (\$16.66 - get it? - + \$2 postage to Michael Hunt Publishing, Box 226, Bensonville, IL 60106). This book is plum guaranteed to offend anyone who picks it up. The extreme hatred Phillip directs at Jews, blacks, women, gays, his parents, pro-lifers, Catholics... well actually the entire human race, when you scope it all out, is morbidly poetic. Photos on pg. 38 shows Phillip at the Operation Rescue demonstration hoisting a placard with a grotesque graphic of an aborted fetus and the message "Unborn babies are stupid people too! So kill them" in one hand and swinging a baby

doll from a hangman's noose in his other hand. Then he can't understand why the pro-choicers didn't want him anywhere near them! This book is gonna put him on a ton of hit lists. Approach this item with caution.

COOL CARDS DEPT... Kitchen Sink sent us a bundle of their gorgeous UNIVERSAL MONSTERS OF THE SILVER SCREEN trading cards and they feature some really obscure stills from 20s, 30s, 40s, 50s Universal monster movies. Ask for these at your local comic shop.



SAY CHEESE DEPT... EVIL CHEESE, that is, a fine comic book by Eric Clark chock full of "sex, violence & rude individuals." "I avoid annoying story lines," he explains. Eric sent me #17 and offers an assortment of 4 issues for \$5 from Box 13178, Hamilton, Ohio 45013.

DEEP INSIDE PORN STARS DEPT... Toby Dammit is proud of his vocation as a pornographer earning paychecks from his work on various X-rated films and

writing for various skin mags. In his spare time, he edits the sublime, SMUT "the X- rated underground." The 3rd issue (\$4.50 ppd. to Toby at 7336 Santa Monica Blvd. #641, W. Hollywood, CA 90045) features an interview with porn vixen Shane, some insights into the strip club scene from Valentine and a behind the scenes look at Toby and Jeff Hikey's movie CREW SLUTS with plenty of nekkid cavorting by the film's stars Randi, Deva & Jackie.

SQUEAL LIKE A PIG DEPT... Gabe Komar sent in the premiere issue of SQUEEL and it's a dandy read (\$3 cash to Box 1464, San Ramon, CA 94583). #1 picks the brains of bands like The Mighty Mighty Bosstones, A. F. I., Shankin' Pickle and Swingin' Utters. I like their

interview style - for example these lead question in the M.I.R.V. article: "Has your mom ever caught you masturbating?"

Send John a single 32¢ stamp at 1400 Sweet Rd., Ypsilanti, MI 48198 and you'll receive a copy of his mag in which he might tell you about his problems

with dark haired girls or why he thinks STAR WARS is over rated.

WHAT'S THAT STAND FOR DEPT...

Lots of bands just use initials so why not M. F. MAGAZINE, billed as "Michael Hunt Publishing's catalog of extreme culture, music and art." (\$3 from M. Hunt Pub., Box 226, Bensenville, IL 60106) Extremities explored in M. F. #2 include dead scum rocker G. G. Allin, dead scum bag murderer Ottis Toole and living scum sucker Marilyn Manson.



LAST BUT NOT LEAST DEPT...

A big sloppy kiss and thank you to Queen Itchie in New Yawk for sending me the latest GENESIS with her eye opening expose on "Howard Stern and the Lesbians Who Love Him." Pulitzer prize caliber journalism, your highness! And please hurry up with

DON'T CRUSH THAT DWARF DEPT... Especially if it happens to be John P. Inloe's SUBURBAN DWARF, "the review and critique journal for the common man."

the long awaited new issue of your incomparable "Everything I Touch Turns To Shit & Garbage," Queen Itchie - we need it bad. So, as Robert Blake often said, "Dat's da name of dat tune." Adios for now, Parts - O-Holics. **PV**

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Fan zines

All zines are illustrated and "normal" page size unless otherwise noted. Write to them for missing prices or subscription rates. If your zine hasn't been here lately it's cause you didn't send a recent copy.

ASIAN CULT CINEMA (#15, \$6) includes the films of Sonny Chiba, the "many faces of" Miyuki Ono, Japanese Cyberpunk, Samurai cinema, and movie reviews. Tom Weisser's 48 pg. (4 in color) digest is available from Video Search Of Miami (See ad).

THE BEST OF GLAMOUR GIRLS THEN AND NOW #2 (\$6.75) This special 116 pg. issue features over 40 (!) pgs. of June Wilkinson (some in color), Norwegian playmate Lillian Muller and top heavy pinup Joyce Gibson. Editor Steve Sullivan is at Box 34501, Washington D. C. 20043.

CHILLER THEATRE (#6, \$5.95) Features on KRONOS, GORGON and THE HAUNTED STRANGLER are here with a nice Karloff collage cover, a Peter Lorre quiz, Richard Bojarski on Castle Of Frankenstein magazine, reviews, columns, resin models and more. It's 82 pgs. and is edited by Ted Bohus (of SPFX) and Kevin Clement (who presents Chiller Conventions). Box 23, Rutherford, N.J. 07070.

CRANK (#6, \$3) is a unique 84 pg. zine that's impressive, funny and maybe a bit scary. With articles about Christian references in E. T., anti Semitic characters on DEEP SPACE NINE, a chart of COLUMBO guest stars, a guide to Elvis movies, personal stuff by editor Jeff Koyen, a detailed chart of suicide methods and angry letters from born again Christians. Box 633, Prince St. Station, NYC 10012.

CREEPSVILLE (#1, \$5.95) is 68 pgs. of original horror cartoon strips (including Criswell's America), KAMEN RIDER AMAZON (and other Japanese shows), real UFOs, video reviews, and hard to believe celebrity Halloween costumes. Editor Frank Kurtz (who used to publish an all comic zine of the same name) is at 1045 E. Wilson Ave., Lombard, IL 60148.

EUROPEAN TRASH CINEMA (#15, \$6) is 36 pgs. featuring interviews with Argento, Erika Blanc (with filmography), soundtracks, and movie and zine reviews. Editor Craig Ledbetter is at Box 5367, Kingwood, TX 77325.

GENESIS (March 97, \$6.99) Along with all the nudes, porn movie scenes and 1 - (800), ads, this men's magazine (around for 25 years) has several columns that review "fringe" and exploitation videos, a feature on Tease magazine, reviews of books like Grindhouse and The PV Guide and an interesting article showing how much current women's fashion magazine covers resemble men's sex magazine covers. Former zine editor Selwyn Harris is a contributor.

LO FI (#5, \$3) centers on today's rockabilly bands (Brian Setzer is the

cover story) and has record reviews. 36 pgs. from editor Lee Sobel, Box 20357 Parkwest Station, NYC 10025.

MEXICAN FILM BULLETIN (Vol. 3, #8) covers the careers of novelist and screenwriter Luis Spota and producer/director/actor Raul De Anda. It's a 12 pg. monthly from David Wilt, 4812B College Ave. #12, College Park, MD 20740.

MODERN MONUMENTS (#1) (#1, \$3ppd) This first of it's kind 16 pg. digest is all photos of unusual grave stones. Some feature engraved pictures of the departed's favorite guitar, airplane, car or motorcycle, others say things like "No Comment" or "Coffee Drinker." Editor Ted Gottfried owns See/Hear (59 E. 7th, NYC 10003), a great place to buy PV back issues.

1970S XXX REVIEW (#1, #2) is just what the title says. Some titles are THE SEXORCIST, PSYCHO BABES, TEENAGE CRUISERS and CHINA GIRL. It's 20 pgs (no illos) from T. French, 711 Brookside Ave. #5, Redlands, CA 92373.

OBLONG (#5, \$2 or zine trade) is 12 pgs., mostly of letters about previous issues plus a look at MST3K. A drawing of Jack Nance is on the cover. Bruce Townley, 1732 Washington St., #8, S.F., CA 94109.

RAGE (#10, \$6.99) is a hipper than usual looking newsstand men's magazine. Besides all the naked models, there's an interview with Glenn Danzig, a sobering and useful guide to who owns American media (Time/Warner, G.E., Disney, Rupert Murdoch and Westinghouse), comics, the net, and yes, even a review of the PV Guide. The publisher is Larry Flynt

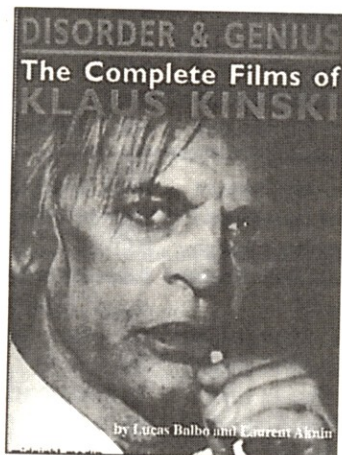
THE REWINDER (#2, \$3) covers Nashville horror host Humphrey, 70s blaxploitation, 80s slasher movies, American martial arts stars and reviews of records like We're The Banana Splits and Lancelot Link And The Evolution Revolution. It's 28 pgs., from editor John Hudson at Box 148111, Nashville, TN 37214.

ROCKTOBER (#18, \$3) is worth it just for the interview with Claude Trenier of The Treniers (there's a complete discography too). Also with a guide to historic Chicago music locations, Tiny Tim, cartoons and music reviews. It's 50 pgs. from

Jake Austin (1507 E. 53rd ST. #617, Chicago, IL 60615).

SCARY MONSTERS (#21, \$5.95) is a bulging 168 pgs. with a history of Castle Of Frankenstein (Pt 2) by Larry Ivie, Sir Graves Ghastly, interviews with the late Keith Wayne (NOTLD), Margaret (MAN FROM PLANET X) Field, Cynthia (THE MOLE PEOPLE) Patrick and even the guy who played the monster in THE CURSE OF THE FACELESS MAN. Plus comic stories, GARGOYLES, THE PHANTOM PLANET, a guide to Monster World, mask making and much more. From editor Dennis Druktenis (348 Jocelyn Pl., Highwood, IL 60040).

SCHLOCK (#23) looks at an Asian film fest, Herman's Hermits and



includes video and music reviews. It's 16 pgs. from editor John Chilson (3841 4th Ave. #192, San Diego, CA 92103).

SHOCK CINEMA (#10, \$5) is 44 pgs. loaded with lengthy reviews, and rare ads. Also with readers recommendations and book and zine reviews. Editor Steve Puchalski is at Box 518, Peter Stuyvesant Station, NYC 10009.

SPFX (#4, \$5.95) features interviews with Gloria Talbot, John Phillip Law, director Gene Fowler Jr., Ann (WAR OF THE WORLDS) Robinson and Ben (CREATURE FROM THE BLACK LAGOON) Chapman, other features and lots of rare, never published illustrations. 8 of the 64 pgs. are in color. Editor Ted Bohus (also a director) started SPFX in the 70s and restarted it not long ago with #3. 70 West Columbus Ave., Palisades Park, NJ 07650.

TIKI NEWS (#9, \$2) is a 40 pg. digest centering on exotic themed restaurants and bars. This issue has Trader Vics in Chicago, a tiki totem tour of Northwest, reviews of Esquivel and Walter Wanderly re-issues and a Les Baxter discography. 2215-R Market St. #177, S.F., CA 94114.

UGLY THINGS (#15, \$4.95) always features The Pretty Things and this issue also has 60s groups like The Creation, The Chocolate Watchband, The Mad Daddys (Miami), Los Brincos (Spain), The Poets (Scotland) and later groups including The Rings and The Misfits. The interviews are thorough and the articles are always detailed. Also with lots of reviews. 108 pgs. from Mike Stax, who is now at 3707 5th Ave. #145, San Diego, CA 92103.

WORLD OF FANDOM (Vol. 2, #28, \$4.55). This (106 pg.) issue has interviews with Stephen King, Tim Burton, Eric Red, Marilyn Burns, The Misfits, and (as always) covers many (new) movies, music, models, toys and comics. What can I say about a zine that reviewed the PV Guide twice? Al Shevy, 2525 W. Knollwood St., Tampa, FL 33614.

FOREIGN

ARGHHH (#19) is a 10 pg. xeroxed digest (in Portuguese) with a guide to "Necrofilo" movies and cartoon art. Editor Baiestorf (who also made a movie called ELES COMEN SUA CARNE with lots of naked ladies) is at Cr. Postal 67, Palmitos/S.C. 89887-000, Brazil.

BETTY PAGINATED (#16, \$3) features Howard Stern, the "10 hottest women in Australia," interviews with Aussie celebs (actor Garry McDonald and TV newsreader Indira Naidoo) and wrestling. A section of nude shots is called "Fuck racism! I love Asians/Blacks!" It's 34 unique xeroxed pgs. from Box 63, Lyrup, SA, 5343, Australia.

BUBBLEGUM (#3, \$6) Gail Harris is a blonde actress, often naked in movies like VIRTUAL DESIRE, ALIEN ESCAPE and SORORITY HOUSE MASSACRE 2. This is the official (she's a writer and "Bureau chief") publication of her UK Fan Club. The 24 pg. zine also deals with other scream queens, reviews non Harris movies and has an episode guide to THE SIMPSONS 2'nd season. Copies can be ordered from Falcon Foto, Box 69, Sun Valley, CA 91353.

LA COSA (#15, \$6) Axel Kuschavsky's look at "Cine Fantastico Y Bizarro" features INVADERS FROM MARS (53), a guide to V, MARS ATTACKS, an interview with Narciso Ibanez Menta (EL FANTASMA DE LA OPERA) news, reviews (KISS CONTRA LOS FANTASMAS) and obits. The 44 pg. monthly (en Espanol) is from Argentina but you can write to Inter Box 212-1050-Q, 3420 NW 73rd Ave., Miami, FL 33122.

THE DARK SIDE (#66, £2.50) This issue of England's part color, slick paper horror publication features a tribute to the late Bryant Halliday, an interview with Scottish born Italian movie star Ian

McColluch, James Herbert, Debbie Rochon, CRASH, a 96 Eurofest report, movies starting with the letter I (Pt. 2), video, book and zine reviews and more. Stray Cat Publishing, Box 36, Liskeard, Cornwall PL14 4YT. Allan Bryce is the editor.

DELIRIUM (#5, £4.95) Reviews and credits for 50 Italian films, all from 1982 are in this impressive "essential guide to bizarre Italian cinema," along with interviews with Argento and other articles and reviews. Lots of rare and sexy illos are used. It's 76 high quality paper pgs. from Media Publications (see Media Scene below). Adrian Luther-Smith is the editor.

DISORDER & GENIUS - THE COMPLETE FILMS OF KLAUS KINSKI (Midnight Media, \$10 ppd) is 40 pgs. of Klaus credits with rare photos and ads. It's by Laurent Aknin and Lucas Balbo (who did an all Kinski publication in France back in 83). The Barn, Upton Lodge, Hamerton Rd. Upton, Cambs, PE17 5YA, England.

GOREHOUND (#24, \$5, ppd - cash only) features Robert Rodriguez, Japanese anime, an Argento interview, comparing 3 versions of ISLAND OF DR. MOREAU and video reviews. It's 56 pgs. in Finnish. Editor Mikko Aromaa is at Box 178, 00521 Helsinki, Finland.

HEADPRESS 14 (\$9.95 ppd.) Issues of David Kerekes 100 pg. British "journal of sex-religion-death" now resemble softbound books. This "suicide" issue features articles on filmmaker Larry Wessel, the medical art of Romain Slocombe, Jorge Buttergereit as a Sitges film fest juror, dead porn stars, and gang bang movies. Plus reviews of books, videos and CDs. Available from A.K. Press (415) 864-0892.

MAGASIN DEFEKT (#3, 45 kronor) is a special Japaner issue (anime, "pink films...") also with interviews with Swedish sex comedy star Marie Ekorre (AROUND THE WORLD WITH FANNY HILL), martial arts star Gary Daniels, book, zine and lots of video release reviews. It's 58 pgs. (in

Swedish). Write Magnus Paulsson at Box 1693, S-221 01 Lund, Sweden.

MEDIA SCENE (\$5, \$2) This 32 pg. digest is half zine (with international news, reviews and a long list of recent videos cut by the BBFC) and half catalog (zines, including PV and soundtrack CDs). Trevor Barley is the editor at 2 Leswin Place, London, N16 7NJ, England.

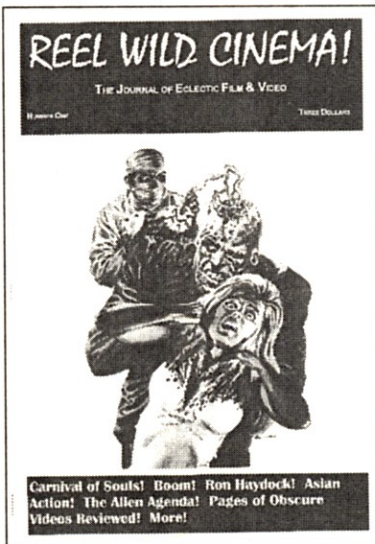
REEL WILD CINEMA (#1, \$3) features CARNIVAL OF SOULS, BOOM, The Mitchell Brothers and video reviews. It's 24 pgs., from editor John Harrison at 2 Glenbrae Ct., Berwick, Victoria, Australia 3806.

SHOCKAMAGEE! (#6, \$1.50) includes 60s female country pop singers, when Pogo ran for president and video and music reviews. Editor Steve Richards is at 2037 Stainbury Ave., Vancouver B.C., V5N 2M9 Canada.

THE SUBWIRE DESIRE OF THE CRAMPS (Dirk Roeyen)

Here's a limited edition 104 pg. spiral bound guide to everything about The Cramps (in English and Dutch). After a detailed history (in 71 sections), you get a family tree, the "world's most comprehensive" discography, all the songs they covered or copied, gig dates, related bands and Lux and Ivy's fave songs. I was reminded that the first (and best) time I saw them was in Bratenahl, Ohio in July, 78. Postbus 108 Antwerpen 1/B-2000 Antwerp, Belgium.

YOU SUCK (#6, \$4 ppd) is a 40 pg. digest (in English) for "punk rock losers." It's loaded with reviews and articles on bands like New Bomb Turks, The Jet Bumpers and Los Ass Draggers, and also has some pretty obscure movie reviews (THE BABY, HAUNTS, STARK RAVING MAD). Pionstraat 61, 9713 XR Rockcity #1, Groningen, Holland.



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Hopping vampire/hardcore sex thrills from Hong Kong! (XXX)

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Schoolgirl gang-rape in Hong Kong! Drug-induced softcore sex orgies! (X)

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Softcore sex with naked girls & evil ghosts, Hong Kong style! (X)

LUST NEVER DIES

Hopping Vampires, hardcore sex, and crazy kung-fu! In Chinese only! (XXX)

MAN OF A NASTY SPIRIT

Juicy softcore HK porn/horror! (X)

MERCENARY CANNIBALS

Unbelievably gory kung-fu ripoff of 'Apocalypse Now' and 'Dawn of the Dead'! Hilariously dubbed in English!

MIND FUCK

Wow! Hardcore sex, ninjas & vampires! Very bizarre. (XXX)

RAPE ME TILL I LIKE IT

She learns to respect her rapist! In Chinese only. (XXX)

RIKI-OH

Amazingly gory & stylized ultra violent Japanese super-spectacular! (X)

SMILE AGAIN SWEET WHORE

Sleazy, succulent Chinese softcore sex epic! (X)

WE ARE GOING TO EAT YOU!

Village of Leatherface lookalikes chops up unwary visitors with meat-cleaver kung-fu! Ultra-gore from Hong Kong, one of the best horror films ever! (X)

EURO-GORE SPLATTER

All films below are in English Language

THE ALIENATORS

Uncut LBX print of hilariously sleazy Italian 'Terminator' and 'Aliens' ripoff!

THE BEYOND

Uncut LBX Lucio Fulci splatter classic, loaded with zombie gore! (X)

BEYOND DARKNESS

Uncut version of Joe D'Amato's 'Buried Alive'! Necrophiliac creep mutilates pretty young girls! (X)

BLOODY MOON

Uncut Jesus Franco! Deformed freak kills girls! (X)

CANNIBAL APOCALYPSE

John Saxon stars in the uncut version of 'Invasion of the Flesh Hunters', with all of the missing gore scenes intact!!! (X)

CANNIBAL HOLOCAUST

Uncut, uncensored sleaze classic, full of rape, torture, and graphic death! See a woman impaled ass through mouth!!! (X)

CAT IN THE BRAIN

A naked girl is ground up to feed hungry flesh-eating pigs! Uncut Fulci gore! (X)

CITY OF THE LIVING DEAD

Uncut LBX version of 'The Gates of Hell'! Super-gory Lucio Fulci classic! Dope-smoking retard gets drill thru head!

CONTAMINATION

Uncut super-ultra-gory version of 'Alien Contamination' by Luigi Cozzi! (X)

DEEP RED

105-min LBX print of Argento's crimson classic contains all of the missing gore!

EATEN ALIVE BY THE CANNIBALS

Another super-gory cannibal classic from Umberto Lenzi! Girl gets captured by a Jim Jones-inspired free love cult in the Amazon Jungle and is raped with a cobra-venom dildo! Uncut version! (X)

FACELESS

Uncut Jesus Franco! Pretty girls are mutilated! Telly Savalas stars! (X)

GRIM REAPER

Uncut Joe D'Amato fave features a cannibal eating a human fetus! Yum! (X)

GRIM REAPER 2

Uncut Joe D'Amato sequel! Gory! (X)

HOUSE BY THE CEMETERY

Uncut letterboxed version of Lucio Fulci's stylish ultra-gory masterpiece! Great camerawork and lots of gore!

LET SLEEPING CORPSES LIE

Uncut LBX zombie gore classic! (X)

MAKE THEM DIE SLOWLY

Cannibals torture topless girls! (X)

NEW YORK RIPPER

See naked girls get slashed and killed in this Italian platter of splatter from gore maestro Lucio Fulci! (X)

THE OTHER HELL

Italian possessed-nun horror film from Bruno Mattei, director of 'SS Extermination Camp' and 'Night of the Zombies'! Gory stabbings, a man burned alive, and zombie-nuns! Very atmospheric and creepy!

TENEBRAE

Uncut LBX Argento slasher includes the infamous 'spouting stump' sequence!

TRAP THEM & KILL THEM

Emanuelle meets ugly breast-chomping cannibals! Uncut D'Amato sex'n'gore! (X)

SUPER-SEXY EURO-SLEAZE

In English Language unless otherwise noted

AUTOPSY

Uncut necrophilia fantasy! (X)

THE BEAST

Uncut uncensored beast rapist! By Walerian Borowczyk. In French only. (X)

THE DEMONS

Jesus Franco's witchcraft torture and luscious lesbian seduction fun! (X)

DEPORTED WOMEN OF THE SS

Erotic Nazi torture sleaze with pubic hair shaving and bloody vaginas! (X)

EMANUELLE 5

Totally uncut hard-core version of Eurosex classic, with all scenes deleted from U.S. prints intact, including the pissing scene! Directed by Walerian Borowczyk ('The Beast') and starring the lovely Monique Gabrielle. In French only. (XXX)

EROTIC RITES OF FRANKENSTEIN

Uncut Jesus Franco sex-monsters! Naked monster-worshippers! (X)

GESTAPO'S LAST ORGY

Killer cannibal Nazis eat human flesh and have sleazy sex! (X)

GIRL IN THE TRANSPARENT PANTIES

Uncut Franco sleaze! In Spanish only. (X)

MONDO WEIRDO

Blood-drinking lesbians force nubile girl captive to eat her own bloody menstrual secretions! Repulsive! (XXX)

NAZI LOVE CAMP #27

Busty beauties sentenced to nasty Nazi rape orgies! Non-stop sleaze! Favorite quote: 'Kiss the scar bitch!' (X)

PAPRIKA: LIFE IN A BROTHEL

Buxom whores in action from Tinto Brass, director of 'Caligula'! In Italian only. (X)

PORNO HOLOCAUST

Ugly sex mutant rapes chicks with radioactive penis! Uncut D'Amato sleaze! In Italian only. (XXX)

SLAVE SEX 2

More S&M bondage orgies! Submissive slaves succumb to sadistic masters! In German only. (XXX)

SS BORDELLO

Gestapo goons take over brothel! Twisted Nazi sex ensues! In French only. (XXX)

SS EXTERMINATION CAMP

Best Nazi sex'n'torture film in the history of sleaze! The ultimate in vile rape, torture and violence, with a bald tit maniac! (X)

VIRGINS FOR THE ROMAN EMPIRE

A Joe D'Amato porn classic! Pulsating purple pussy toga gals & sexy wrestling! In Italian only. (XXX)



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□ The Abductors ('71) Cheri Caffaro in Bondage!
□ Alien Prey ('83/British) Alien & two lesbians
□ Angels' Wild Women ('72) Regina Carroll
□ Baba Yaga ('69/Italian) Carroll Baker, Witchcraft
□ Bad Taste ('88) Peter Jackson dir. unrated Euro version
□ The Beauties & the Beast ('73) Uschi Digard
□ A Bell From Hell ('73/Italian) Vivica Lindfors
□ The Best of Sex & Violence ('81) Carradine hosts
□ The Beyond ('81/Libx.) Uncut, Lucio Fulci directs
□ The Black Room ('81) Linnea Quigley, dark & kinky
□ Blood Feast ('63) Connie Mason, H. G. Lewis dir.
□ Blood Freak ('72) Insane Christian splatter film!
□ Blood of the Vampire ('58/UK) Barbara Shelley
□ The Blood Spattered Bride ('72/Ital.) Carmilla tale
□ Body Puzzle ('92) Lamberto Bava directs, Unrated
□ Brain Dead ('93) Uncut version of "Dead Alive"
□ Breeders ('86) Aliens rape naked women
□ The Burning ('80) Jason Alexander ("Seinfeld")
□ Cafe Flesh ('79) Uncut X-rated Sexcapades!
□ Caged Heat ('74) Barbara Steele in prison!
□ Caligula ('79/UK/Unrated) Malcolm McDowell
□ Cannibal Girls ('72) Eugene Levy, I. Reitman dir.
□ Cannibal Holocaust ('79/Ital.) Ruggero Deodato dir.
□ The Car ('77) James Brolin, Kathleen Lloyd
□ Chinese Torture Chamber Story ('94/Chan Ying, subs/X)
□ Circus of Horrors ('60/Yvonne Romain/Yvonne Monlaure
□ Count Dracula ('78/BBC/TV) Louis Jordan, on T-160
□ Countess Dracula ('71/UK) Ingrid Pitt, Hammer
□ The Cut Throats ('76) Uschi Digard, Nazis!
□ Delinquent Schoolgirls ('74) Michael Pataki
□ Demon Rage ('80) Britt Ekland, John Carradine
□ The Demons ('72) Sex-crazed nuns, J. Franco dir.
□ The Devil Doll ('64/UK) Yvonne Romain
□ Die, Monster, Die ('65/UK/Alt) Boris Karloff
□ Don't Go Near the Park ('81) Linnea Quigley
□ Double Agent '73 ('74) Chesty Morgan in huge!
□ Dracula Exotica ('80/X) Samantha Fox, V. del Rio
□ Dracula Sucks ('79) X version/uncut Adult
□ Erotizica ('83) Nude aerobics w/Kitten Natavidad
□ Evils of the Night ('83) Newmar, T. Louse, J. Carradine
□ Famous T & A ('82) Sybil Danning & nude clips
□ Flesh Feast ('70) Veronica Lake's last film
□ Forbidden Zone ('80) Susan Tyrrell, H. Viltcheaize
□ Forced Entry ('75) Tanya Roberts, Nancy Allen
□ Frogs ('72/Alt) Ray Milland, Sam Elliott
□ Fruits of Passion ('81) Story of O continues
□ The G.I. Executioner ('71) Angelique Pettyjohn
□ Ginger ('70) Cheri Caffaro in Bondage Thriller
□ Grave of the Vampire ('72) Michael Pataki
□ Homicidal ('61) Jean Arless, William Castle directs
□ Horror of the Blood Monsters ('70/Alt) Adamson dir.
□ House of Whipcord ('74) Peter Walker directs
□ Ilsa, the Wicked Warden ('75) Dyanne Thorne

□ Inside Desiree Cousteau ('79/X) costars Serena
□ Invasion of the Bee Girls ('73) Victoria Vetri
□ I Spit on your Grave ('78) Camille Keaton
□ Kronos ('57) Jeff Morrow, Barbara Lawrence
□ Lady Stay Dead ('83/Austr.) Gory psycho on the loose!
□ The Loves of Inna ('73) Uncut 'X', Jess Franco dir.
□ Make Them Die Slowly ('80/Italian) U. Lenzi dir.
□ Mark of the Devil II ('72) A. Daffing, R. Nalder
□ Mark of the Devil I ('72) A. Daffing, R. Nalder
□ Mr. Sardonius ('61) William Castle directs
□ Ms. 45 ('81) Abel Ferrara directs, Zoe Tamerus Ms.
□ Magnificent ('77/X) Desiree Cousteau
□ Myra Breckinridge ('70) Raquel Welch, Mae West
□ Naked Super Witches of the Rio Amore ('77) Franco dir.
□ Nocturna ('78) Nai Bonet, John Carradine
□ Nuns of S'ant Archangelo ('73/Alt/Libx) O. Muti
□ Nurse Sherri ('78) Jill Jacobsen, Al Adamson dir.
□ Opera ('88) Dario Argento dir., Cristina Marillach
□ The Other Hell ('80/Italian) Possessed naked nuns!
□ Perils of Gwendoline ('84) Tawny Kitaen/Bondage
□ Pretty Peaches ('78/X) Desiree Cousteau classic
□ A Place Called Today ('71) Cheri Caffaro, L. Wood
□ Robotrix ('91/X/in Chinese/Libx.) Amy Yip
□ The Rogue ('76/Ital.) Barbara Bouchet, M. Lee
□ Schizo ('76) Lynne Frederick, Stephanie Beacham
□ Secret of Blood Island ('65) Barbara Shelly, Hammer!
□ Snuff ('76) Alan Schackleton's banned uncut nasty
□ S.S. Expendable Love Camp ('78) Nude Nazi torture!
□ The Stranglers of Bombay ('60/UK) Guy Rolfe
□ Street Trash ('88/Unrated) Jim Munro stars & directs
□ A Study in Terror ('65/UK) Holmes vs. Jack the Ripper
□ Superchick ('73) Joyce Jilson, Uschi Digard
□ Sweet Sugar ('72/Unrated) Phyllis Davis behind bars
□ Swingers Massacre ('72) Uschi Digard
□ Tarts in Torment ('93/X) Bondage w/ Ashley Renee
□ Terminal Island ('73) Phyllis Davis, Marta Kristen
□ They Came From Within ('74) Barbara Steele
□ They Saved Hitler's Brain ('63) Audrey Caire
□ The Time Travelers ('64) Preston Foster, J. Hoyt
□ Titillation ('82/X) A. Pettyjohn, Kitten Natavidad
□ Tomb of Torture ('63/Italian) Annie Albert
□ Traci, I Love You ('87/X) Traci Lords, M. Jess
□ The Trip ('67/Alt) Peter Fonda, Susan Strasberg
□ Twins of Evil ('71/UK) The Collinson twins
□ The Undead ('56) Allison Hayes, R. Corman dir.
□ Unhinged ('83/Unrated version) Most Violent!
□ The Vampire ('71) The Ballerina ('60) Walter Brandt
□ Vampire Circus ('72/UK) Adrienne Cori, Uncut
□ Vampyres ('74/Unrated) Anika, M. Morris
□ War Gods of the Deep ('65) V. Price, Susan Hart
□ Working Girls ('74) Cassandra (Elvira) Peterson nude
□ X-The Unknown ('56/UK) Dean Jagger
□ Zombie ('79) Tisa Farrow, Lucio Fulci directs

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The late Col. Parker

NEVER TO BE FORGOTTEN

ERNIE ANDERSON (73), from Lynn (suburb of Boston) Mass., was Ghoualdi (63-66). After WWII Navy service, he was a dj in Montpelier, VT, Providence, R.I., Albany N.Y., then starting in 58, Cleveland (on WHK). He became a TV announcer on Ch. 3 but starting in 61, was on Ch. 8, hosting **ERNIE'S PLACE**, showing afternoon movies and doing comedy sketches with his partner Tim Conway. After moving to L.A., he became one of the highest paid (and most imitated) voiceover artists. His main job was as the voice of ABC network ("The Love Boat"...), but he also did commercials ("Dodge Ram Tough"...), and many movie trailers for major and drive in and exploitation movies. He appeared in the **THE LAW** (74), **TUNNELVISION** (76) and **HARD EIGHT** (96) directed by his son Paul Thomas Anderson (**BOOGIE NIGHTS**). He and Conway recorded 2 comedy LPs for Liberty. Anderson died (from cancer) on Feb. 6.

MAE BOREN AXTON (82), from Gainesville, Fl., co-wrote Elvis' #1 hit "Heartbreak Hotel" in 55. Her son is actor/singer/songwriter Hoyt Axton. Her songs were recorded by Patsy Cline, Hank Snow, Conway Twitty and many others. She accidentally drowned in her hot tub.

LA VERN BAKER (Delores Williams) (67), from Chicago, had 19 pop (20 R+B) chart hits on Atlantic (55-65) plus one more with Jackie Wilson (on Brunswick). Earlier records were for Okeh and King. Her original version of "Jim Dandy" was #1 R+B in 56. She sang in the Alan Freed musicals **ROCK ROCK ROCK** (56) and **MR. ROCK AND ROLL** (57) and Elvis recorded 8 of her songs. Baker spent most of the 70s/80s running a nightclub in The Philippines. She made a late 80s comeback on Broadway, recorded new LPs and was inducted into the Rock N Roll Hall Of Fame. Even after a stroke, suffering from diabetes and having her legs amputated, she returned to performing last year.

JOHN BEAL (James Alexander Bliedung) (87), from Joplin, MO, acted on stage, and starting in 33, in movies, including **LES MISERABLES** (35), **THE CAT AND THE CANARY** (39), **THE HOUSE THAT CRIED MURDER** (73), **THE FUNHOUSE** (81), **AMITYVILLE 3D** (83) and **THE FIRM** (93). He starred as **THE VAMPIRE** (57) and appeared on **LIGHTS OUT**, **INNER SANCTUM**, **ONE STEP BEYOND** and on several soap operas.

RICHARD BERRY (61), from Extension, LA, (but raised in L.A.), wrote and recorded the original "Louie Louie" (a local hit) in 57. Louie is now known as "the song" by millions (over 1,200 versions exist!). Berry also wrote and recorded the original "Have Love Will Travel," recorded with The Flairs on Modern, was the bass voice on



"Riot In Cell Block #9" by the Robins/Coasters and "The Wallflower" ("Roll With Me Henry") by Etta James. He recorded many records over the years and played clubs until the end of the 70s, was born again and lived on welfare. He finally started receiving proper royalty payments in the late 80s and played a benefit reunion gig with his band The Pharaohs in 96.

JOAN BLAIR (93) (Lillian Wilck), from NYC, was a Ziegfeld Follies dancer who went on to roles in **CITIZEN KANE** (41), **THE STRANGE DEATH OF ADOLPH HITLER** and

Ulmer's **MY SON THE HERO** (both 43), and **EARTHQUAKE** (74).

MARTIN CAIDIN (69), from New York, wrote over 200 books. **MAROONED** (69) and **THE SIX MILLION DOLLAR MAN** series were based on some of them. He was also a WWII pilot and stuntman who flew aircraft in several movies. He had cancer.

RANDY CALIFORNIA (Randolph Wolfe) (46), from Ojai, CA, was an excellent lead guitarist who briefly was in a band with Jimi Hendrix as a teenager in NYC. In 67, he and his bald jazz drummer stepfather Ed Cassidy became 2/5ths of Spirit and released a classic debut LP the next year. In 69 the group appeared in **THE MODEL SHOP**, played at rock festivals, and had a #24 hit ("I Got A Line On You"). "1984" made it to #69 the next year (California wrote both 45s). Spirit recorded 3 more LPs (on Ode and Epic) before breaking up in 71. California recorded a 72 solo LP (as Kaptain Kopter) and joined a reformed Spirit in 74 for more LPs on Mercury. Various versions of the band exist to this day. California drowned off the coast of Molokai, Hawaii (after saving his young son's life) in January.

JUNE CARLSON (72), from L.A., was a child actress in 17 Jones Family movies at 20th Century Fox during the 30s. By the 40s she was in poverty row and road show movies including **QUEEN OF THE YUKON** and the East Side Kids movie **COME OUT FIGHTING** (both 45).

ADRIANA CASELOTTI (80), was the teenage voice of Snow White in **SNOW WHITE AND THE SEVEN DWARFS** (37). Disney paid her \$20 a day.

ROBERT CLOUSE (68), from Denison, Iowa, directed Bruce Lee in **ENTER THE DRAGON** (73) and other martial arts movies starring Jim Kelly, Jackie Chan and Cynthia Rothrock. His features include **DARKER THAN AMBER** (70), **BLACK BELT JONES** and **THE GOLDEN NEEDLES** (both 74), **THE ULTIMATE WARRIOR** (75), **THE AMSTERDAM KILL** and **THE PACK** (both 77), **THE BIG BRAWL** (80), **FORCE FIVE** (81),



Ernie Anderson with Tim Conway

DEADLY EYES (82), GYMKATA (85), CHINA O'BRIEN (88), CHINA O'BRIEN 2 (89) and IRON HEART (91). He also wrote SOMETHING EVIL (72), directed by Spielberg, and HAPPY MOTHERS DAY, LOVE GEORGE (73).

BRIAN CONNELLY (52), from Hamilton, Scotland, was lead singer of Sweet, the most successful of the British "glam" rock bands in America (9 top 40 hits on Bell and Capitol). He formed the band in 68 and they had 16 UK chart hits (71-78), plus a hits mix 45 in 85. Their "Ballroom Blitz" was revived in WAYNE'S WORLD. Connelly (who quit the band in 79) died from liver failure.

ALFREDO B. CREVENNA (82), from Frankfurt, Germany, directed over 140 Mexican films including THE NEW INVISIBLE MAN (57), BRING ME THE VAMPIRE and ADVENTURE AT THE CENTER OF THE EARTH (both 64), several Neutron and at least 6 Santo movies and DYNASTY OF DRACULA (78). He died last Aug.

GAIL DAVIS (71), from Little Rock, AR, was the first female to star in a TV action series. She wore pigtails as ANNIE OAKLEY from 53 to 56 and played the role again in ALIAS JESSE JAMES (59). Davis had co-starred in many westerns and did her own shooting and stunt work on THE GENE AUTRY SHOW (50-52). She had cancer.

JAMES DICKEY (73), from Atlanta, wrote the screenplay, based on his novel, for DELIVERANCE (72). He was also known for his poetry and was poet in residence at the University of South Carolina.

PATTY DONAHUE (40), from Rocky River, Ohio, was lead singer of the Akron (then NYC) based studio group The Waitresses. "I Know What Boys Like" (82) made it to #62.

DAVID DOYLE (67), from Omaha, Nebraska, was in NO WAY TO TREAT A LADY and COOGAN'S BLUFF (both 68), WHO KILLED MARY WHAT'S 'ERNAME? (71), THE STRANGER WITHIN (74), VIGILANTE FORCE (76), MY BOYS ARE GOOD BOYS, CAPRICORN ONE and THE COMEBACK (all 78), THE INVISIBLE WOMAN (83) and GHOST WRITER (89). He was a regular on several series (including CHARLIE'S ANGELS) and his many TV appearances included KOLCHAK, FANTASY ISLAND and STARMAN. Doyle died from a heart attack.

HARRY ESSEX (86), from NYC, directed and wrote I, THE JURY (53 - in 3D) and MAD AT THE WORLD (55), produced, directed and wrote OCTAMAN (71) and produced and directed THE CREMATORS (72). He co-wrote the story for MAN MADE MONSTER (41) and wrote or co-wrote the screenplays for BOSTON BLACKIE AND THE LAW (43), DESPERATE and DRAGNET (both 47), THE KILLER THAT STALKED NEW YORK (50), THE FAT MAN (51), KANSAS CITY CONFIDENTIAL (52), IT CAME FROM OUTER SPACE (53 - in 3D), CREATURE FROM THE BLACK LAGOON (54 - in 3D), RAW EDGE (56), THE LONELY MAN (57), the Bill Cosby western MAN AND BOY (72), DEAF SMITH AND JOHNNY EARS (73) and others. Essex also wrote novels and for TV (UNTOUCHABLES, PLAYHOUSE 90...).

BARRY EVANS (52), from Guilford, Surrey, England, starred in HERE WE GO ROUND THE MULBERRY BUSH (68) and was a regular on DOCTOR IN THE HOUSE (70-72). He was also in DIE SCREAMING MARIANNE (71), ADVENTURES OF A TAXI DRIVER (76) and MYSTERY OF EDWIN DROOD (93). Two men were held by police for killing Evans in the village of Claybrooke Magna in February. He had

been working as a taxi driver.

JOEY FAYE (Joseph Palladino) (87), from NYC, was a burlesque comic who later appeared on Broadway, on TV and in movies including CLOSE-UP (48), TOP BANANA (55), DEAD HEAT ON A MARRY-GO-ROUND (66), THE GRISSOM GANG (71) and THE FRONT (76). He also was the bunch of grapes on Fruit Of The Loom TV commercials.

GABRIEL FIGUEROA (MATEOS) (90) was the most respected cinematographer for major Mexican movies of the 40s. He shot Bunuel's LOS OLIVADOS and EL (both 50), NAZARIN (58), THE YOUNG ONE (61), THE EXTERMINATING ANGEL (62) and SIMON OF THE DESERT (65). He also worked on TARZAN AND THE MERMAIDS (48), NIGHT OF THE IGUANA (64), THE BIG CUBE (68) and KELLY'S HEROES and TWO MULES FOR SISTER SARA (both 70) and some features in America for John Ford and John Huston, but starting in the early 50s, was blacklisted from working in America.

ALAN GINSBERG (70) from Newark, New Jersey was the beat, gay, political activist who "saw the best minds of my generation destroyed by madness..." Movie appearances were in GUNS OF THE TREES (61), GALAXIE (66), DON'T LOOK BACK (67), TONIGHT LET'S ALL MAKE LOVE IN LONDON (68), DIARIES, NOTES AND SKETCHES (69), FARM DIARY and PROLOGUE (both 70), RENALDO AND CLARA (78), KEROUAC (84), HEAVY PETTING (89) and THE LIFE AND TIMES OF ALAN GINSBERG (93). He recorded many Poetry LPS, including ones on Fantasy (in 59), Atlantic (66) and MGM (69). He also recorded with various jazz musicians, The Fugs and The Clash. Ginsberg had cancer.

KING HU (Hu Chin-Ch'uan) (65), from Peking, directed Hong Kong Shaw Brothers movies including DRAGON INN (66), A TOUCH OF ZEN (69), THE FATE OF LEE KHAN (73) and others. He died in January.

(Willard) **BILL KENNEDY** (88), from Cleveland, was a radio anchor in the 30s, then was in "60" movies. He starred in the serial THE ROYAL MOUNTED RIDES AGAIN (45), and was in The Bowery Boys movie NEWS HOUNDS (47),

JOAN OF ARC (48), TWO LOST WORLDS (50), SUPERMAN AND THE MOLE MEN (51 - intro narration), RED PLANET MARS (52) and many Monogram westerns. He was on TV in the Windsor/Detroit area on local channels 4, 9 (56-69) then 50 (69-83). His long running afternoon BILL KENNEDY AT THE MOVIES was also seen in Cleveland. Kennedy lived in a Grosse Point Shores mansion, drove a Rolls and wore an ascot. And that's Kennedy exclaiming "Look! Up in the sky!..." at the start of every episode of the ADVENTURES OF SUPERMAN on TV.

FRANK LAUNDER (91), from Hitchen, England, co-wrote many features including Hitchcock's THE LADY VANISHES (38) and Carol Reed's NIGHT TRAIN TO MUNICH (40). He later directed and wrote the original BLUE LAGOON (49) and the St. Trinian schoolgirl comedies.

SHELDON LEONARD (Bershad) (89), from NYC, acted on screen as early as 35, in the black cast horror movie LOVE WANGA. He often played gangsters in movies including ANOTHER THIN MAN (39), TO HAVE AND HAVE NOT and THE FALCON IN HOLLYWOOD (both 44), ZOMBIES ON BROADWAY (45), IT'S A WONDERFUL LIFE (46), SINBAD THE SAILOR and THE GANGSTER (both 47), JINX MONEY



Randy California

(48) and ABBOTT AND COSTELLO MEET THE INVISIBLE MAN (51). During the 50s he began acting and directing on TV and went on to produce THE DANNY THOMAS SHOW (which he also acted on), THE ANDY GRIFFITH SHOW, THE DICK VAN DYKE SHOW, I SPY and others.

IRWIN JESSE LEVINE (58) wrote "Tie A Yellow Ribbon Round The Old Oak Tree" which Guinness claims is tied with "Yesterday" as the most recorded song of all time. He also wrote other hits for Tony Orlando and Dawn. Gary Lewis' "This Diamond Ring" (written with Al Kooper) was his first #1.

BRIAN MAY (63), from Australia, wrote the score for ROAD WARRIOR (82) and dozens of other movies, including PATRICK (78), MAD MAX and THIRST (both 79), THE DAY AFTER HALLOWEEN and HARLEQUIN (both 80), GALIPOLI, SURVIVOR and ROADGAMES (all 81), CLOAK AND DAGGER and INNOCENT PREY (both 84), MISSING IN ACTION 2 (85), STEEL DAWN (87), DEAD SLEEP (91) and DR. GIGGLES (92).

BILLY MCKENZIE (40) was the multi-ranged lead singer of the Edinburgh based Associates duo (with Alan Rankine). They had 7 British chart singles (82-88) and some American releases from Warners. He killed himself in January.

HAROLD MELVIN (57), from Philadelphia, formed The Blue-Notes in 54. The group had two 60s R+B chart hits, but their career took off after signing with Philly International and adding singer Teddy Pendergrass. There were 21 more R+B chart hits from 72 to 84 (11 on the pop charts). Former Blue Notes with solo careers besides Pendergrass, were Billy Paul and Bunny Sigler. Melvin died from a stroke.

(Marvin) **JACK NANCE** (53), from Boston (but raised in Dallas), starred as Henry Spencer in David Lynch's ERASERHEAD (77), which took 5 years to complete. He went on to oddball character roles in HAMMETT (82), GHOULIES (85), DUNE (84), BLUE VELVET (86), BARFLY (87), THE BLOB and COLORS (both 88), WILD AT HEART (as O. O. Spool) and HOT SPOT (both 90), WHORE (91), MOTORAMA and MEATBALLS 4 (both 92), WEEKEND AT BERNIE'S 2 (93), LOVE AND A .45 (94), VODOO (95), THE DEMOLITIONIST and LITTLE WITCHES (both 96) and Lynch's LOST HIGHWAY (97). He was also in some (unconfirmed) 60s movies, FOOLS (70), and was a regular on TWIN PEAKS (90-1), along with his wife Catherine Coulson (the Log Lady). In 91, he married Kelly Van Dyke (daughter of Jerry Van Dyke). Van Dyke, who had starred in porn movies (one was THE COACH'S DAUGHTER) and had a heroin problem, hung herself just months later. She was rooming with Lisa (Wednesday) Loring. Nance died from injuries suffered during a fight in a doughnut shop last Dec.

THE NOTORIOUS B.I.G. (Biggy Smalls, Christopher Wallace) (24), from Brooklyn, who sold over a million copies of his debut rap album, was the victim of a drive by shooting in L.A. He was in THE SHOW (96) and RHYME AND REASON (97). Most papers noted that he was a former crack dealer, but neglected to mention his crime of stealing the

alternate name of director Bert I. Gordon.

LAURA NYRO (Nigro) (49), from The Bronx, was a very influential writer, singer and pianist whose songs were hits by The Fifth Dimension, Three Dog Night, Blood Sweat And Tears and Barbra Streisand, all after she was booed at The Monterey Pop Festival. Her first 2 LPs were on Verve (in 67-8), followed by others on Columbia, including her best selling, New York Tendaberry (69) and Gonna Take A Miracle with Labelle. She had cancer.



MAD MAX

(Col.) **TOM PARKER** (Andreas Cornelis van Kuijk) (87), from Breda, Holland, came to America in 29 and worked as a circus barker. He went on to manage Gene Autry, Eddie Arnold (for ten years) and Hank Snow (briefly) and was given the title Colonel by Gov. Jimmy Davis of Louisiana in 48. Others called him "the lying Dutchman." The binding contract which allowed him to control every aspect of the life of Elvis Presley and collect 50% of everything for 22 years was signed in Nov., 55. The Colonel had no passport, so never let Elvis leave America (except to serve in the Army).

Parker made \$6.5 million during 77-79 alone due to Elvis' death but lost much of it due to Vegas gambling and many lawsuits.

PAT PAULSEN (69), from South Bend, Washington, was a regular on several SMOTHERS BROTHERS TV shows and used to announce he was running for president every 4 years. He acted in WHERE WERE YOU WHEN THE LIGHTS WENT OUT? (68), THE PRESIDENT'S WOMEN (75), HARPER VALLEY P.T.A. (78), BLOODSUCKERS FROM OUTER SPACE, ELLIE and NIGHT PATROL (all 84), THEY STILL CALL ME BRUCE (87) and AUNTIE LEE'S MEAT PIES (92). He also appeared on GET SMART and THE WILD WILD WEST and recorded two Mercury comedy LPs. Paulsen had cancer.



Jack Nance

KENNY PICKETT (Lee) (49), was lead singer of the British group Creation. Shel Talmy (The Who, Kinks...) produced their 66 chart singles "Painter Man" and "Making Time." They first recorded as The Mark Four in 64. They were most popular in Northern Europe and played often in Germany. Ron Wood was in the group in 68. Creation reunited for two 90s LPs. Pickett died from a heart attack in a pub in January after singing on stage with some friends.

DON PORTER (84), from Miami, Oklahoma, was in NIGHT MONSTER, WHO DONE IT? and MADAME SPY (all 42), THE SHE WOLF OF LONDON, DANGER WOMAN and CUBAN PETE (all 46), all while at Universal, and 711 OCEAN DRIVE (50), THE

RACKET (52), GIDGET GOES TO ROME (63, and WHITE LINE FEVER (75). On TV he was a regular on PRIVATE SECRETARY (53-57), THE ANN SOTHERN SHOW (59-61) and GIDGET (65-66) and appeared on many other programs. His wife is actress Peggy Converse (THE THING THAT COULDN'T DIE).

GUY RAYMOND (Raymond Guyon) (85) was in THE 4-D MAN (59) and THE RELUCTANT ASTRONAUT (67), appeared on THE TWILIGHT ZONE and STAR TREK and also worked as a dancer (in the 30s) and a standup comedian.

MARJORIE REYNOLDS (Goodspeed) (79), from Buhl, Idaho, was in silent films as a child and was signed to Paramount in the 40s. Her most famous role was in *HOLIDAY INN* (42). She was in dozens of westerns, three Boris Karloff MR. WONG movies, and was Peg on *THE LIFE OF RILEY* (53-58). Other roles were in *MURDER IN GREENWICH VILLAGE* (37), Lang's *MINISTRY OF FEAR* (44), *THE TIME OF THEIR LIVES* (46), *HEAVEN ONLY KNOWS* (47), the Bowery Boys movie *NO HOLDS BARRED* (52), *MOBS INC.* (55), *JUKE BOX RHYTHM* (59), and *SILENT WITNESS* (62). Her last name came from a marriage to screenwriter Jack Reynolds.

ROBERT RIDGELY (65) New Jersey, was in many Mel Brooks' movies, *BEVERLY HILLS COP 2* (87), *THE REF* (94), *MULTIPLICITY*, and *THAT THING THAT YOU DO* (both 96). He was also a voiceover artist and was the cartoon voice of Tarzan and Flash Gordon.

ALEXANDER SALKIND (76), from Leningrad, USSR, was the son of producer Mikhail Salkind. The family fled from Communists then Nazis and lived in Berlin, Paris, Cuba, Mexico, then Switzerland. The father and son produced Abel Gance's epic *AUSTERLITZ* (59) and Orson Welles' *THE TRIAL* (62), *BLUES FOR LOVERS* (65), starring Ray Charles and *THE YOUNG REBEL* (68). Alexander and his son Ilya went on to produce *THE LIGHT AT THE EDGE OF THE WORLD* (71), *KILL! KILL! KILL!* and *BLUEBEARD* (both 72), *THE THREE (AND FOUR) MUSKETEERS* (74/5), *CROSSED SWORDS/THE PRINCE AND THE PAUPER* (77), the first 3 *SUPERMAN* movies, *SUPERGIRL* (83), *SANTA CLAUS* (84) and *CHRISTOPHER COLUMBUS* (92).

RICHARD X. SLATTERY (71), from The Bronx, was a long time NYC cop who started acting on stage in 58. He was in *A TIME FOR KILLING* (67), *THE BOSTON STRANGLER* (68), *HERBIE RIDES AGAIN* (72), *WALKING TALL* (73) and *ZEBRA FORCE* (77). He was a regular on *THE GALLANT MEN* (62-3) and *C.P.O. SHARKEY* (77-8), appeared on *HITCHCOCK*, *BEWITCHED*, *THE GREEN HORNET*, *THE INVADERS* and *THE INVISIBLE MAN* and was on Unocal TV commercials for over 17 years.

GILBERTO MARTINEZ SOLARES (90), was a Mexican director of "150" features of all types from 38 until last year. Some (translated) are *BLUE DEMON VS. THE WOMEN INVADERS*, *THE MYSTERY OF THE HALLUCINOGENIC MUSHROOMS* and *THE PSYCHEDELIC GIRLS* (all 68), *THE WORLD OF THE DEAD*, *SANTO VS BLUE DEMON IN ATLANTIS*, and *SANTO AND BLUE DEMON VS. THE MONSTERS* (all 69), and *SATANIC PANDEMONIUM* (73). One of his Tin Tan comedies, *HOUSE OF TERROR* (59), was later aka *FACE OF THE SCREAMING WEREWOLF*. Solares, who started as a cinematographer, also made Chanoc and Capulina movies and wrote screenplays for others. Various family members were actors, cinematographers and directors.

LARRY STEWART (67) started as a child actor and was the original Video Ranger in the serial *CAPTAIN VIDEO* (51). He was also in the serial *BLACKHAWK* (52) and went on to direct over 200 TV episodes, including *PERRY MASON*, *POLICE WOMAN*, *THE BIONIC WOMAN*, *FANTASY ISLAND*, *THE INCREDIBLE HULK* and *BUCK ROGERS*.

MICHAEL STROKA (58) was Bruno on *DARK SHADOWS* (66-71)

and was in *HOUSE OF DARK SHADOWS* (70). He also appeared on *TWILIGHT ZONE* and *COMBAT* episodes and was a regular on *THE EDGE OF NIGHT*.

TOMOYUKI TANAKA (86), from Osaka, Japan, produced over 200 titles including every *GODZILLA* movie, from the first in 54 to *GODZILLA VS. DESTROYER* (95). The former chairman of Toho, he produced many of their most famous movies plus several early Kurosawa films.

KEITH WAYNE (Ronald Keith Hartman) (51), from Wilkesburg, PA, was Tom in *NIGHT OF THE LIVING DEAD*. He had been working as a chiropractor in North Carolina. Wayne killed himself last year.

JESSE WHITE (79) (Jesse Marc Weidenfeld), from Buffalo, NY (but raised in Akron), was in over 60 features. After burlesque, vaudeville and stock company work, he recreated his Broadway role as the asylum attendant in *HARVEY* (50) and went on to (usually comic bad guy) roles in *BEDTIME FOR BONZO* and *FRANCIS GOES TO THE RACES* (both 51), *THE BAD SEED* (56), *THE RISE AND FALL OF LEGS DIAMOND* (60), *IT'S A MAD MAD...WORLD* (63), *PAJAMA PARTY* (64), *THE GHOST IN THE INVISIBLE BIKINI* and *THE SPIRIT IS WILLING* (both 66), *THE RELUCTANT ASTRONAUT* (67), *LAS VEGAS LADY* and *NASHVILLE GIRL* (both 76), *THE CAT FROM OUTER SPACE* (78), *MONSTER IN THE CLOSET* (87) and *MATINEE* (93). He also appeared on *THE TWILIGHT ZONE*, *THE ADDAMS FAMILY*, *THE MUNSTERS*, *THE WILD WILD WEST*, *LAND OF THE GIANTS* and *KOLCHAK*. Many knew him as the original lonely Maytag repairman on TV commercials (from 67 to 89).

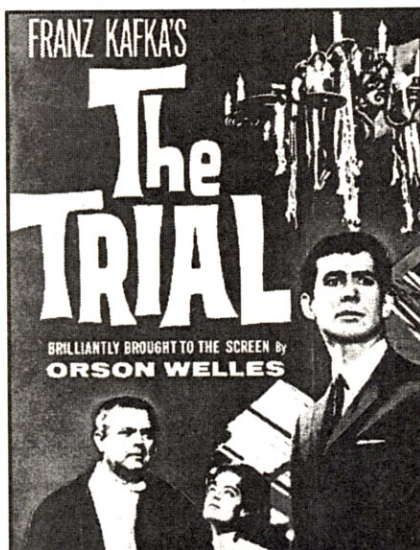
TONY WILLIAMS (51), from Chicago (but raised in Boston), was an acclaimed jazz drummer who started playing and recording with Miles Davis (from 63-69) when he was still a teenager. His Tony Williams' Lifetime featured John McLaughlin (and later, Jack Bruce). Williams also played with Jackie McLean, Herbie Hancock, Eric Dolphy, Coltrane, Monk and even Hendrix. He died from a cardiac arrest.

POLLY ANN YOUNG (Hermann) (88), from Denver, was in *MASKS OF THE DEVIL* (28), *THE MAN FROM UTAH* (34) with John Wayne, *MYSTERY PLANE* (39), *MURDER ON THE YUKON* (40) and other Monogram features. Her last role was as Bela's daughter in *THE INVISIBLE GHOST* (41). She was a sister of actresses Loretta Young, Sally Blane and Georgiana Young.

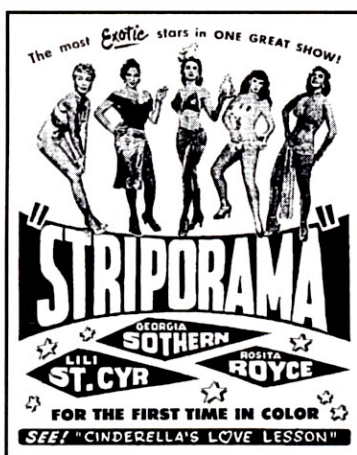
WILLIAM ZUCKERT (76) was a radio and Broadway actor who was later in movies including *SHOCK CORRIDOR* (63), *HANG 'EM HIGH* (68), *THE TROUBLE WITH GIRLS* (69), *THE CHALLENGE* (70), *BLAZING SADDLES* (74), *THE TIME MACHINE* (78), *HANGAR 18* (80), *THE NAKED GUN* (88) and *ACE VENTURA* (94). Zuckert was a regular on *CAPTAIN NICE* (67) and appeared on *THE INVADERS*, *STAR TREK*, *THE NEXT STEP BEYOND* and *PICKET FENCES*.

Thanks to: Eric Caiden (Hollywood), Mark J. Price (Canton, Ohio), Harold Pfeffer (The Bronx), Michael Will (Montreal), David Tamsitt (Australia), Gordon Harmer (Galt-Cambridge, Ontario), Andreas Pieper (Munster, Germany), Richard Henderson (L.A.), Steve Ciacciarelli and Richard Harlan Smith (NYC).

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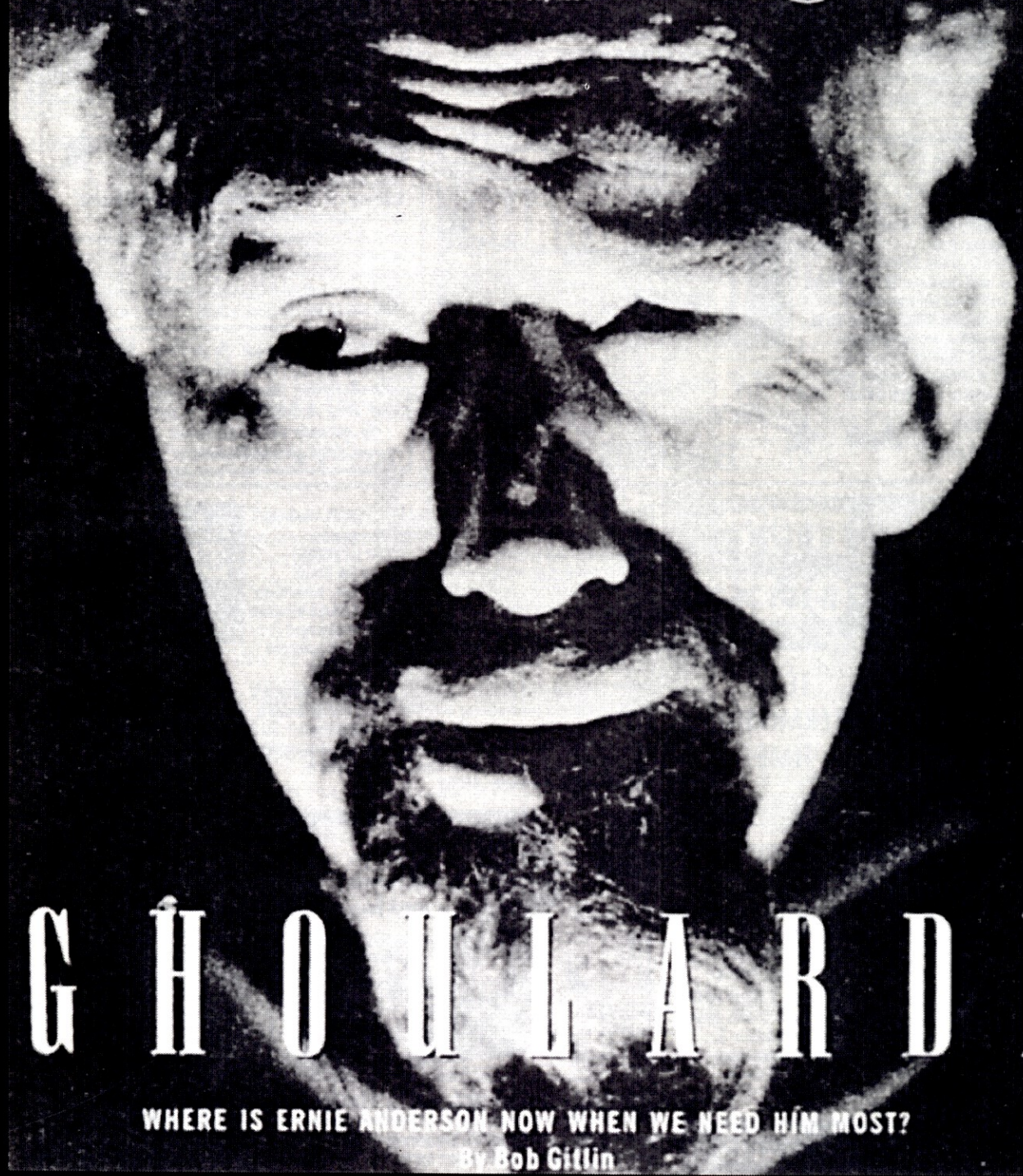
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